





# OLYNTHUS

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MOSAICS, VASES, AND LAMPS OF OLYNTHUS

FOUND IN 1928 AND 1931

# EXCAVATIONS AT OLYNTHUS

CONDUCTED BY THE JOHNS HOPKINS UNIVERSITY EXPEDITION UNDER THE  
AUSPICES OF THE AMERICAN SCHOOL OF CLASSICAL STUDIES  
AT ATHENS, GREECE

DIRECTED AND EDITED BY DAVID M. ROBINSON

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## PART V

MOSAICS, VASES, AND LAMPS OF OLYNTHUS  
FOUND IN 1928 AND 1931





*Bellerophon Mosaic in House A vi, 3*    *Scale 1 : 10.*

THE JOHNS HOPKINS UNIVERSITY  
STUDIES IN ARCHAEOLOGY NO. 18  
EDITED BY DAVID M. ROBINSON

# EXCAVATIONS AT OLYNTHUS

18575

## PART V MOSAICS, VASES, AND LAMPS OF OLYNTHUS

FOUND IN 1928 AND 1931

WITH A CHAPTER ON PRE-PERSIAN POTTERY BY G. E. MYLONAS, A  
CHAPTER ON LAMPS BY J. WALTER GRAHAM, AND A CHAPTER  
ON BYZANTINE VASES BY A. XYNGOPOULOS

BY

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(W. F. ALBRIGHT, CHAIRMAN)

For Mr. Langford from 1885 Mediterranean 1885-88 1887







## PREFACE

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So much important ceramic material has been found in the two campaigns at Olynthus (1928 and 1931) that it has seemed best to publish this at once in a separate volume, that it may be accessible to scholars and others. We have included the pebble mosaics, since the figure scenes and the designs recall those on vases and because they are closely allied to Greek painting. Dr. George E. Mylonas, who was a member of the excavating staff, has written the chapter on the new native Olynthian ware which was found in the Pre-Persian granaries. Professor A. Xyngopoulos wrote the chapter on the Byzantine Pottery, which Dr. Mylonas and I have translated, and on which Mr. Frederick O. Waagé, 3rd, of Princeton, has been kind enough to make some comments. Dr. J. Walter Graham, also a member of the excavating staff, wrote the chapter which has been added on lamps.

The chapter on mosaics speaks for itself, and it remains here only to thank Baron von Peschke for his faithful and artistic copies, eight plates of which have been so successfully reproduced by the firm of Max Jaffé in Vienna. Plates IX and X and the other colored plates (XXXIII, LXXXVII, LXXXIX, CCVIII) were done in Baltimore.

As regards the vases it is interesting to note that, although much neolithic pottery was discovered (published in Volume I of *Excavations at Olynthus*, by G. E. Mylonas, *The Neolithic Settlement at Olynthus*), no Early or Middle or Late Helladic Ware came to light. It would seem that Olynthus at that time was at the Mound of Hagios Mamas. It is strange, however, that no geometric or Ionic wares were discovered; no Delian-Melian, no Rhodian-Milesian, no Cyrenaic or Laconian, no Naucratic or Fikellura or Clazomenian wares, no "Caeretan" or "Pontic" vases, no East Greek (except possibly fragment No. 20), no known Asia Minor or Island ware. Especially peculiar is it to find in Chalcidice no "Chalcidian" vases, which seems to confirm H. R. W. Smith's theory (*The Origin of Chalcidian Ware*, California,

1932) that such vases were not made at Chalcis. In place of these wares we have a new Olynthian style of vases which was developed under the impetus of East Greek fabrics and extended over a long period from 1050 to 479 B. C. Many specimens show Ionian influence. Many show a revival of Late Helladic technique and Mycenaean motives, perhaps due to preservation of such motives in the Eastern Aegean and in Asia Minor, which passed them back to the mainland, after they had been forgotten. Some specimens show affinities with Cypriote and other East Aegean wares. A few examples were actually imported. This East Aegean influence is strongest during the Bottiaean occupation, from 700 to 500 B. C. But Group I and Group II of the Pre-Persian pottery surely date from as early as the eighth century. Some specimens may go back even to the tenth and eleventh centuries B. C., to Greek tribes related to those who occupied Central Macedonia during the Early Iron Age. In the main, then, the vases to 479 B. C. are Olynthian with the exception of some peculiar fragments of uncertain origin with a floral style (Pl. 45) and filling ornaments, similar to those of Boeotia, which might suggest an Early Euboean style. Provincial Euboean ware would naturally have been exported to Olynthus and one is tempted to consider even the Busiris vase (Pl. 46) a Euboean or Olynthian variety of Attic ware. Only a few Corinthian small vases or fragments of the sixth century B. C. (not more than sixteen, one perhaps a fragment of a large vase, a celebe) were discovered and these might have been brought from the neighboring Corinthian Potidaea. Evidently there were no great imports from Corinth. There is some Early Attic ware and there are many black-figured fragments, showing sixth century imports from Athens. These include a crater with a chariot scene (No. 24), an eye-cylix with a man and dog (No. 25), a lecythus with a musical Dionysus (No. 28), a unique fish-plate (No. 64), and a complete lecanis (No. 81). No Pre-Persian native ware or black-figured fragments were found on the North Hill, though red-figured vases of the fifth and fourth centuries and a black-figured Panathenaic amphora (Pl. 61) of the fourth century, were found on the South

Hill. The South Hill continued to be inhabited, but the North Hill was not occupied till the time of the red-figured vases.

Many fine pieces of red-figured vases were unearthed. Unfortunately, owing to the thorough destruction of Olynthus in 348 B. C., no vases were intact in the houses, though two unbroken ones (Nos. 144, 145) came from the Riverside Cemetery. In some cases we were able to piece together a few nearly complete red-figured vases with scenes (Nos. 111, 112, 114, 132, 137, 138-142, 146, 148, 149, 150-154, 201-205, 235, 247-250, 256-258, 262, 267, etc.), but in general the vases had been so demolished that many of the pieces were crumbled to dust. In very many cases undecorated or smaller decorated vases were preserved intact. In only a few cases has it been possible to identify the artists. The attribution of No. 108 to the Altamura Painter is due to Prof. H. R. W. Smith of the University of California, who read part of the proofs and made several valuable suggestions. Nos. 129 and 131 show the style of the Meidias Painter or are contemporary with him. No. 144 is by the Europa Painter, No. 148 belongs to Beazley's "Fat Boy" group of oenochorae, No. 290 is by the Hippolytus Painter. Only one complete white lecythus (No. 132) was found. There is not a single signed piece or piece with the figures inscribed nor any other inscribed piece (except for the mercantile marks). Some of the red-figured vases seem to be important, such as No. 112 which shows the influence of the Parthenon frieze and of the balustrade of the Nike Temple. No. 129, if perfectly preserved, would have given us some unusual mythological or religious scene, possibly connected with Apollo and the Muses. No. 130 was an extremely important vase and it is unfortunate that it is not better preserved so that we could interpret more definitely the dramatic scene in which the Dioscuri and Amphitrite and Poseidon take part. Of No. 131, one of our best finds, enough fragments were found to enable us to interpret the scene as the Nereids and Thetis (riding on Scylla) bringing the armor to Achilles.

Several of the red-figured vases (such as Nos. 144 and 146) resemble the Kertch style, though I believe that they were made

at Olynthus. Many resemble the so-called Apulian style, but they have Olynthian mica and I believe that it is more likely that such vases were exported from Olynthus across Macedonia and Epirus (by the route which developed into the Via Egnatia) and so across the Adriatic to Italy, than that Apulian vases were brought to Olynthus, especially as we have no South Italian coins at Olynthus. Many red-figured vases of a coarse style have Olynthian mica, which would seem to prove an Olynthian origin also for many red-figured vases. The great mass of plain vases, many of interesting shapes, and much of the black stamped ware, especially of a type which an inscription (No. 1057) defines as an oxybaphon, were probably made at Olynthus in the fifth and fourth centuries. All the vases date before 348 B. C. Even the stamped ware, which might have been dated by other scholars after 348 B. C., and the one glass bottle (No. 1124) date before the middle of the fourth century. The plastic vases in the form of figurines also date before 348 B. C., but we have included them in the volumes on terra-cottas. No vases or mosaics or lamps were found which can be dated after 348 and this confirms the hypothesis that we have found Olynthus and not a Hellenistic city. It would also seem that the two hills which we have excavated were not inhabited in Hellenistic or early Roman times, since no Hellenistic or Roman pottery was discovered and yet much interesting Byzantine ware dating from the twelfth to the fourteenth centuries came to light.

The excavations were conducted under trying conditions, away from conveniences, in as scientific\* a manner as possible with a large trained staff of experts. Mr. Donald N. Wilber (of the Luxor staff of the Oriental Institute of Chicago) and Miss Sarah Elizabeth Freeman (fellow of the School in Athens) were architects; Mr. Arthur Parsons (fellow of the Athenian Agora Excavation) and his wife had charge of the coins; Dr. J. Walter Graham (fellow of the School in Athens) had charge of lamps and supervised part of the excavation. Miss Mary Ross had

\* For the staff of 1928 cf. *Excavations at Olynthus*, I, p. viii. Cf. also *Art and Archaeology*, XXX, 1930, p. 192; XXXIII, 1932, p. 329; *The Art Bulletin*, XII, 1930, pp. 421 ff.; *Classical Philology*, XXVII, 1932, p. 202.

charge of terra-cottas and directed the excavation of the East Cemetery. Mr. Alexander Schulz had charge of the bronzes. Mr. Melanides did much of the photography. Baron von Peschke did colored reproductions and plans. Mr. Apostolos Kontogeorgios and his father, to whom we also owe the reproduction in Baltimore of the Bellerophon mosaic (Pl. 13), had charge of cleaning and mending. Mr. Konstantinos Tsiropoulos was a most efficient foreman. Dr. Clark Hopkins (now director of excavations at Dura-Europos) and Dr. George E. Mylonas (director of excavations at Eleusis, Hagios Kosmas, and elsewhere) were most able assistant directors.

For help on the inventory of the vases (now in the Archaeological Museum of Saloniki) I am indebted to Miss Gladys R. Davidson, now fellow of the American School of Classical Studies in Athens, who also lent efficient aid in supervising a section of the excavations. Miss Wilhelmina Van Ingen did the drawings of Figures 2-6, 8-9, 15-18, 142; Dr. Mary McGehee (at the time Assistant Professor of Art at Vassar College) did those of Nos. 10-13; Dr. J. Walter Graham made the drawings for Fig. 1 and Pl. X B; Miss Sarah Elizabeth Freeman did Fig. 7. Mr. Nikolaïdes did the drawings for the colored plate of the Byzantine vases (CCVIII). Dr. Graham did the plan (Pl. 209) of the excavations, which will enable readers to locate the place of finding of the vases and mosaics and lamps. The colored plates are numbered with Roman numerals and the first eight by Jaffé put in the text. The others follow in order at the end of the volume. In some cases there is a scale on the plates, but as the fragments were often photographed on different scales, and rearranged for the plates, it has seemed best not to disfigure the plates with different scales and the measurements in all cases are given in the text under the appropriate number.

I desire to thank all who have made the excavation and the publication possible, first the American Council of Learned Societies which has contributed \$5,000 toward publication, and then the more than one hundred contributors to the Olynthus Fund, especially Dr. Hugh H. Young, Dr. A. R. L. Dohme, Mr.

Edward B. Passano, Mr. L. Manuel Hendler, Miss Blanche Adler, Miss Julia Rogers, and Mrs. Henry Lee Smith. Dr. Marian Guphill, assistant in archaeology in the Johns Hopkins University, has done good service in helping me prepare the manuscript for the printer and in proof-reading. I am indebted to all the staff, to Professor Pelekides and Mr. Macarones of Saloniki, to Professor Kourouniotis, Director Rhys Carpenter of the American School in Athens, and to Professor Edward Capps, Chairman of the Managing Committee, for their cooperation and valuable aid.

*March 1, 1933.*



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160. Plain Native Olynthian Amphoras.
161. Plain Native Olynthian Amphoras.
162. Native Olynthian Hydrias and Jugs of Fifth Century B. C.
163. Native Olynthian One-Handled Jugs of Fifth Century B. C.
164. Native Olynthian One-Handled Jugs.
165. Native Olynthian Oenochoes of Fifth or Early Fourth Century B. C.
166. Native Olynthian Oenochoes of Late Fifth or Early Fourth Century B. C.
167. Native Olynthian Oenochoes of Late Fifth or Early Fourth Century B. C.
168. Native Olynthian One-Handled Jugs and Hydria (744), Late Fifth or Early Fourth Century B. C.
169. Native Olynthian Pitchers.
170. Plain Olynthian Oenochoes.
171. Native Olynthian Oenochoes and Lagynoi of Late Fifth or Early Fourth Century B. C.
172. Plain Olynthian Lagynoi of Fourth Century B. C.
173. Plain Vases from Olynthus.
174. Various Plain Vases from Olynthus.
175. Plain Black Bowls from Olynthus.
176. Native Olynthian Saucers of Late Fifth or Fourth Century B. C.
177. Olynthian Cylices and Bowls of Fourth Century B. C.
178. Stands and One-Handled Bowls.

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179. One-Handled Olynthian Bowls.
  180. One-Handled Olynthian Bowls.
  181. Olynthian One-Handled Bowls of Fourth Century B. C.
  182. Native Olynthian Two-Handled Bowls of Late Fifth or Fourth Century B. C.
  183. Black Scyphi from Olynthus.
  184. Black Scyphi from Olynthus.
  185. Black Olynthian Scyphi of the Fourth Century B. C.
  186. Two-Handled Bowls and "Coffee" Cups of the Fourth Century B. C.
  187. Two-Handled Bowls of the Fourth Century B. C.
  188. Two-Handled Bowls of the Fourth Century B. C.
  189. Various Covers and Small Pyxides.
  190. Tray and Plates of the Type Called Oxybaphon.
  191. Plates and Cothons of Fourth Century.
  192. "Duck" Asei and Asei with Strainers in the Top.
  193. Baby-Feeders or Lamp-Fillers, Ladles, and Strainers of Fourth Century B. C.
  194. "Dumb-bell" Composite Vases with Closed and Open Sections.
  195. Various Bases of Vases, Some Inscribed.
  196. Fragments of Vases, Glass Amphoriscus, and Three-Handled Bowl with Stamped Designs.
  197. Terra-cotta Lamps. Groups 1-4.
  198. Terra-cotta Lamps. Groups 4-6.
  199. Terra-cotta Lamps. Group 7.
  200. Terra-cotta Lamps. Groups 7-8.
  201. Terra-cotta Lamps and Lampstands. Group 9.
  202. Two Inscribed Lamps, Characteristic Profiles of Groups 5 and 7, and a Hand-made Lamp.
  203. Two Bronze Lamps.
  204. Fragments of Byzantine Pottery from Olynthus.
  205. Fragments and One Complete Bowl of Byzantine Pottery from Olynthus.
  206. Drawings of Byzantine Vase Fragments from Olynthus.
  207. Drawings of Byzantine Vases and Fragments from Olynthus.
  - CCVIII (Colored).
    - Colored Fragments of Byzantine Pottery from Olynthus.
  209. Sketch Plan of Excavations to show where the objects were found.







## CHAPTER I

### MOSAICS

BY DAVID M. ROBINSON

The importance of the Olynthian mosaics in the history of the development of mosaic technique and design has already been emphasized in the discussion of the mosaics found in the campaign of 1928.<sup>1</sup> The excavations of 1931 have added still more fine examples of decorative and figure designs, in several cases involving the portrayal of mythological scenes, and have also shown that not only black and white but green, red, yellow, pink and purple colors were employed. The figure scenes and a representative number of the patterns have been faithfully reproduced, pebble for pebble, in the original coloring by the Austrian artist, Baron George Vinko von Peschke.<sup>2</sup>

The mosaics are entirely executed in natural pebbles, and not partially done in cut stones as at Olympia and Alexandria.<sup>3</sup> The pebbles (averaging about 0.06 m. in length) are set in a layer of buff or reddish-buff cement, about 0.07 m. thick, and the whole is bedded on a heavy foundation of cement mixed with large stones, of about the same thickness.<sup>4</sup> Geometric patterns are often used merely as borders for figure designs, but they also may be the only decoration. Wave, meander, and palmette designs are most

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<sup>1</sup> Robinson, *Excavations at Olynthus*, II, pp. 81 ff. A preliminary report on the mosaics discovered in 1931 has already appeared in *A.J.A.*, XXXVI, 1932, pp. 16-24.

<sup>2</sup> The light gray patches indicate modern repairs or restorations.

<sup>3</sup> Dörpfeld, *Olympia*, II (1), p. 10, Pl. CV; for Alexandria see below, note 44.

<sup>4</sup> In excavating the northern part of Ave. B (in the southwest corner of house B ix, 2) a small fragment of paving was discovered which employed small cut stones, but only in monochrome (white). The upper surface of the stones, only, is smoothly cut, but the sides are roughly rectangular. They average 0.03 to 0.04 m. in length. The floor in the andron of house 5 was also composed of pebbles to some extent artificially shaped (Robinson, *op. cit.*, II, Pl. I, and cf. Fig. 239).

frequent, but lozenge, leaf-and-dart, and laurel or vine patterns also occur. Close dating of the mosaics by means of these patterns seems scarcely possible inasmuch as some (e. g. the double-meander) are found on red-figure vases as early as the first part of the fifth century, while the double-meander and the wave pattern continue to be used extensively in mosaic work of much later periods. It may be observed, however, that in the mosaics at Delos, for example, the double-meander is so rendered as to give the illusion of a third dimension. The wave patterns, too, become more involved in later mosaics, as for example at Assos and Delos.<sup>5</sup>

The Nereid Mosaic, from house A vi, 1, has already been published<sup>6</sup> and therefore will be only briefly described here in conjunction with the color reproduction, drawing, and photographs made during the 1931 campaign (Pls. II, X B, 11). It is the only mosaic so far discovered in a portico or loggia, and is consequently also the largest, at least in its original condition. It is executed essentially in black and white pebbles but many yellow pebbles are also used.

The main part of the mosaic originally measured about 15 m. in length (east to west) by 3.25 m. in width, but only a section at the east end, about 5 m. long, is at all well preserved. The mosaic is surrounded by an alternating triangle pattern followed by double-meander and wave borders enclosing a panel measuring about 13 m. in length by 1.32 m. in width, which (at least in the section preserved) was occupied by a procession of Nereids. The first, at the right (east) end, is mounted on a dolphin<sup>7</sup> and carries a fillet in her left hand; the second, riding a splendid

<sup>5</sup> Clark, Bacon, Koldewey, *Assos*, p. 119, Fig. 2; Bulard, *Peintures murales et mosaïques de Délos (Piot Monuments et Mémoires, XIV, 1908)*, Pl. X.

<sup>6</sup> Robinson, *op. cit.*, II, pp. 80 ff.

<sup>7</sup> Another pebble mosaic, evidently dating considerably later (Hellenistic if not earlier, according to Orlandos), with elongated dolphins (surely not "sharks," as stated in the Πρακτικά, or crabs as mistranslated in *A.J.A.*, XXXVI, 1932, p. 190), and other sea monsters, done in white on a blue ground representing the sea, has recently been found near Pellene in Achaëa, west of the village of Zugrá. Cf. Πρακτικά, 1932, pp. 77 f., and Figs. 4, 5.



*Nereid Mosaic in House A vi, 1. Scale 1 : 10.*





hippocamp, carries a wreath in her upraised left hand; the third, a box with the lid partly open. The fourth is only partly preserved but, like the first and third, is mounted on a dolphin.<sup>8</sup> Probably the scene represents the Nereids in attendance at the wedding of Poseidon and Amphitrite, who may have been represented in the centre.

At its eastern end the portico widens out to about 5 m. forming a panel 7.70 m. long by 1.10 m. wide, enclosed on three sides by the alternating triangle pattern. The eastern part of the panel is occupied by two lions or panthers attacking a deer (Pl. X B, 11; of the western part only a portion of a griffin is preserved, but one more animal must be supplied at the western end, in contest with the griffin.

The mosaic floors are commonly found in the andron. Eight rooms so decorated have so far been excavated at Olynthus. The andron was particularly the men's room where the guests were entertained at dinner.<sup>9</sup> It was usually, therefore, the most carefully finished room in the house and was regularly decorated with colored stucco walls; the floor was of cement with a border, on which to place the couches, about a metre broad and a few centimetres high, around the walls of the room. The mosaic, when there was one, was placed in the depressed central part of the floor, a space usually about three metres square. The most commonly occurring scheme in this central mosaic is a circle enclosed in a square. The raised margin was normally not carried across the doorway, so that here there was also a smaller rectangular area, at the level of the central part of the floor, which, when laid in mosaic, contained a design distinct from that of the main mosaic.

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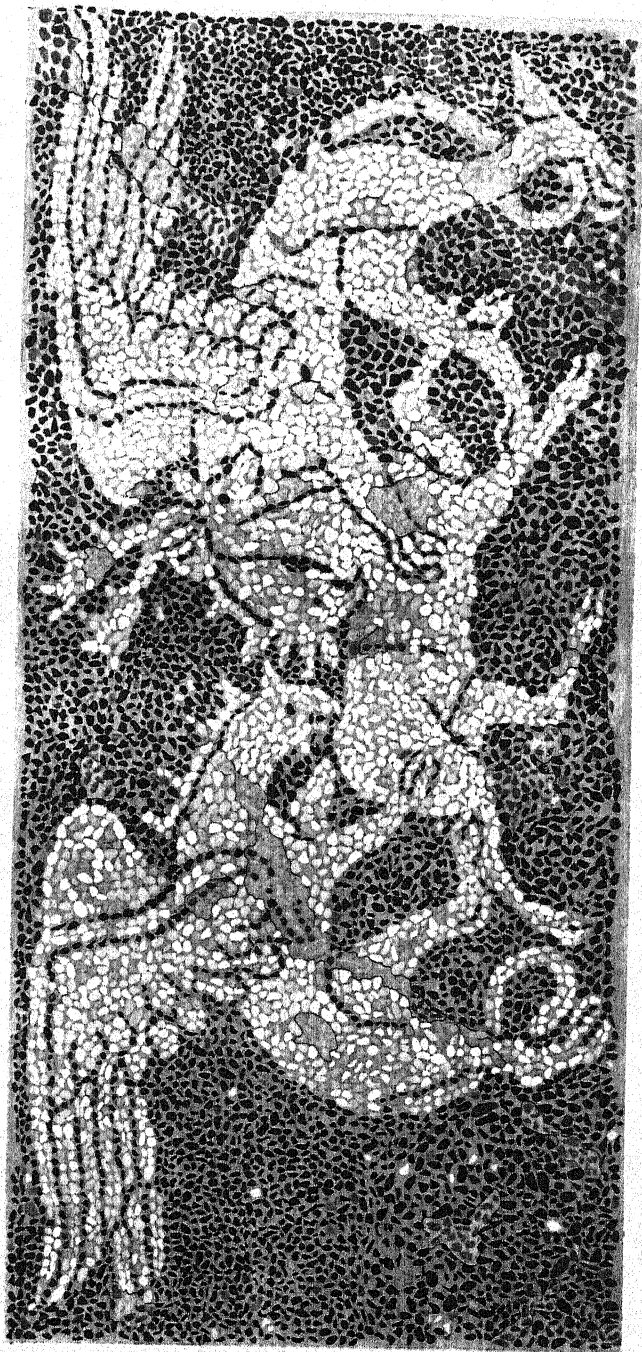
<sup>8</sup> Her position is quite similar to that of a Nereid riding on a dolphin on a fine red-figure vase found at Olynthus in 1928; see No. 131 (Pls. 78-79), where the types are fully discussed.

<sup>9</sup> The term *andron* has been adopted in preference to *oecus* on the ground that a more definite term is needed for this type of room. The term *andron* need only signify that it was *peculiarly*, not *exclusively*, the men's room. The terms *megaron*, and *prostas* or *pastas*, have become adopted for other well defined types.

The Bellerophon Mosaic, in the andron of house A vi, 3, follows the typical scheme. This mosaic, the most important known to us from the Hellenic period, is fortunately in an excellent state of preservation in spite of the fact that it was covered by a little more than ten centimetres of earth. The round central design (diameter 1.30 m.) represents Bellerophon on Pegasus slaying the Chimaera (Pls. I, 12, 13A).<sup>10</sup> It is likewise the earliest complete mosaic representation of an incident from mythology. The circle is surrounded by a border of bud and spiral or tendril designs. The square (about 3 m. square) is framed by wave and double-meander borders, and the four triangular spaces between the circular tendril border and the square meander are occupied by palmettes (with the ends of the petals turned down). The mosaic at the entrance to the room (2.03 by 1.02 m.) represents two griffins attacking a stag, with a border on two sides of an alternating black and white triangle pattern. The entire mosaic is executed in white and blue-black pebbles; adventitious pebbles of slightly varying shade (notably yellow and green) may occur throughout, as also in the other mosaics.

The central design is admirably adapted to fill the circular space. The rider wears the typical Macedonian kausia or petasus and is clad in a chlamys which floats behind and serves to fill the space. The left hand grasps the reins, in the right is poised a spear which Bellerophon is in the act of casting at the monster below. The horse is vigorously represented in the frequently occurring rearing attitude such as may be seen in several examples on the Parthenon frieze, and on fifth century coins of Perdiccas. The head of the horse is remarkably small; the wing is long and narrow, coming to a point, as on coins of Corinth and her colonies (e. g. Leucas) about 400 B. C. as well as on coins of Sentes. The saddle-cloth, as shown by its shape and marking,

<sup>10</sup> A fragment from a sarcophagus recently found in Athens, with the figures of Bellerophon, Pegasus, and the Chimaera, apparently represents the taming of the horse Pegasus rather than the slaying of the Chimaera, *Αρχ. Έφ.*, 1930, pp. 76-89. On plate 13 A we reproduce a modern copy of the Olynthian mosaic made in pebbles by Georgios Kontogeorgios.



*Mosaic representing Griffins attacking Stag, in House A vi, 3. Scale 1 : 10.*





is the hide of an animal.<sup>11</sup> The Chimaera is of the familiar type described in Homer (*Il.*, VI, 162 ff.) and which occurs so frequently in all branches of art, especially on vases, the body and head being that of a lion, with a goat's head ("regardant") projecting from the back, and a tail ending in the head of a serpent.

The choice of subject is perhaps due to Corinthian influence exercised indirectly through refugees from Potidaea, which was destroyed by Athens in 432 B. C.<sup>12</sup> The adaptation of the design to a circular space is perhaps influenced by representations on coins;<sup>13</sup> the gaze of the rider (though necessarily represented in profile) and even the tilt of the spear, however, are directed ahead rather than down at the Chimaera, making it possible that the artist was familiar with designs in which the Chimaera was running in front of the horse, as on the frieze from Gjölbaschi-Trysa.<sup>14</sup> The motive of the rider with weapon poised aloft and horse rearing on its hind legs is a common one in this and later periods

<sup>11</sup> The saddle-cloth (*ἐπίππιον*) was in regular use by Greek and Macedonian horse-soldiers at this time; cf. Ridgeway, *Origin and Influence of the Thoroughbred Horse*, p. 497.

<sup>12</sup> Cf. coins of Corinth representing Bellerophon on Pegasus, wearing the petasus and carrying a spear, on the obverse, and the Chimaera on the reverse, *Brit. Mus. Cat., Corinth*, Pl. II, 22, Pl. XII, 28; on a proto-Corinthian lecythus, Swindler, *Ancient Painting*, Pl. VII, b. It is to be remembered that the closest parallel to the Olynthus mosaics has been found at Corinth (though the technique of the Corinthian mosaics in smaller pebbles is somewhat different), *A.J.A.*, XXXIII, 1929, pp. 526-528, Fig. 10, and *Classical Weekly*, XXIV, 1931, p. 124.

<sup>13</sup> Cf. *Cat. of Jameson Coll.*, Pl. LXII, 1215, a silver coin with Bellerophon and the Chimaera quite similar to the mosaic, and also two early fourth century coins of Leucas in my collection. For the design represented in a circular space cf. also the Persae vase, Furtwängler-Reichhold, *Griechische Vasenmalerei*, II, p. 143, Fig. 46; the design on the inside of a shield on two steles from Thebes, 'Αρχ. Έφ., 1920, Pls. 1, 2; and that on a clay *onos* in the National Museum at Athens, 'Αρχ. Έφ., 1892, Pl. 13. For further references, cf. *A.J.A.*, XXXVI, 1932, p. 17, note 4; and Jacobsthal, *Die Melischen Reliefs*, pp. 27 f., pls. X, LXIII. The motive of Bellerophon slaying the Chimaera is used in mosaic work even in Roman times, cf. *Mosaïques de la Gaule*, 800; Reinach, *Répertoire de Peintures*, p. 180.

<sup>14</sup> *Jb. Arch. I.*, XL, 1925, p. 126, Fig. 1; this article also discusses many representations of Bellerophon on vases. Cf. also 06.1021.240 in the Metropolitan Museum (a Campanian amphora c. 350 B. C.); *C.V.A.* (Villa Giulia III), 1c, Pl. C, and many others.

and may be compared especially with the famous Thracian rider reliefs representing a huntsman spearing some animal, which are connected with the popular hunter cult of Thrace and Macedonia.<sup>15</sup> It may be further traced through representations of Alexander in hunting and battle scenes, to the Alexander Mosaic.<sup>16</sup> A close parallel to the attitude of the horseman occurs on the Dexileus grave monument, and it also appears on the recently discovered altar from Plato's Academy, which portrays on three sides, with variations, a rider wearing chlamys and petasus, in the act of hurling his spear at an enemy below.<sup>17</sup> The horseman is also frequent on coins, e. g. on coins of Sermylia, Pharsalus, Tarentum, and of Philip.<sup>18</sup> In Byzantine and later times the scheme is adopted for St. George and the dragon. The original design by Benedetto Pistrucci for the first English sovereign of 1817, shows St. George on a horse, in exactly the same position as in the Olynthus mosaic, although on the coin itself the right arm is not raised.<sup>19</sup>

The griffins and stag at the entrance to the Bellerophon mosaic are vividly portrayed (Pls. III and 12). The stag has been attacked simultaneously from front and rear by the two monsters and is slowly sinking to the ground under the onslaught of their beaks and claws. Representations of griffins attacking other animals are very common in this period and numerous other examples have been found at Olynthus itself.<sup>20</sup>

<sup>15</sup> Casson, *Macedonia, Thrace, and Illyria*, p. 250, and Fig. 98.

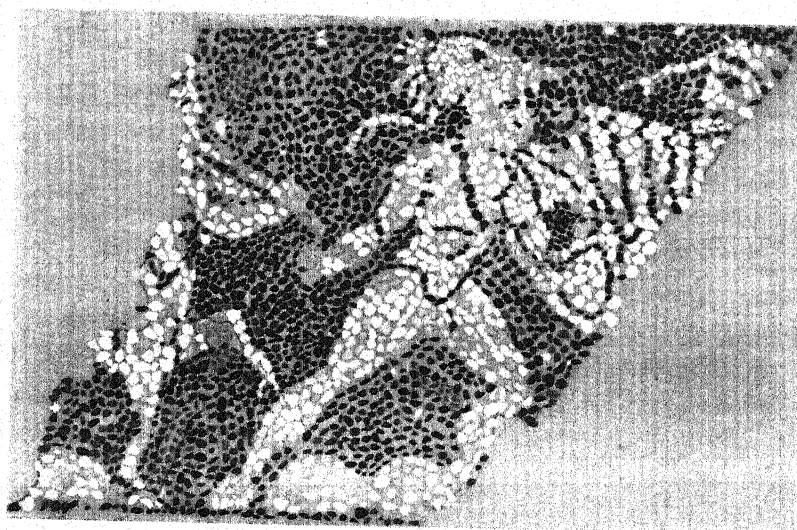
<sup>16</sup> *Boll. d'Arte*, V, 1925-26, pp. 529 ff., especially Fig. 12 (coin of Alexander) and Fig. 13 (the Alexander Sarcophagus). Cf. also the bronze equestrian statuette of Alexander in the Naples Museum.

<sup>17</sup> *Arch. Anz.*, XLVI, 1931, pp. 218-222, Fig. 1-3. The same attitude of rider and victim occurs on a red-figure vase (1333) in the National Museum at Athens.

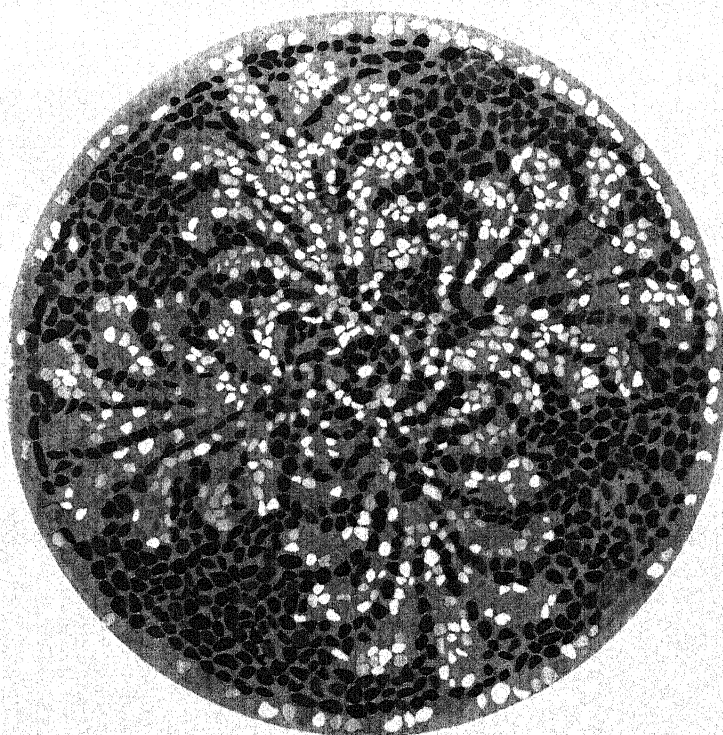
<sup>18</sup> Cf. Robinson, *Excavations at Olynthus*, III (Coins), Pl. I, 11; Pl. IV, 66; Babelon, *Traité des Monnaies Grecques et Romaines*, Pl. CCLXXXVIII, 19-22, CCLXXXIX, 1-5. The attitude occurs, for example, on a Macedonian coin in the Weber collection (Forrer, *The Weber Coll.*, Pl. LXXVIII, 2035).

<sup>19</sup> *Illustrated London News*, no. 4841, Jan. 23, 1932, p. 117.

<sup>20</sup> Cf. *A.J.A.*, XXXVI, 1932, p. 18, n. 8, and p. 19, n. 1, and Robinson, *Excavations at Olynthus*, II, p. 63, n. 60, and references cited there. See also Conze-Hauser, *Arch. Untersuchungen auf Samothrake*, p. 45, Pl. XLIX; a r. f. vase no.



*A. Mosaic representing Centauromachia, in House A vi, 3.  
Scale 1 : 10.*



*B. Mosaic with Palmettes, in House A vi, 8.  
Scale 1 : 10.*





The court of house A vi, 3, was also paved with a fine mosaic (Pls. IV A, and 13 B). In the centre of the pavement is a gap roughly 1.10 m. square, which probably was once the site of a stone altar (cf. the arrangement in the House of the Comedian, below). The foundation for the mosaic is largely preserved but of the pebble surface only a narrow cross-section, as it were, remains, sufficient however to restore the general scheme.<sup>21</sup> The designs are arranged in concentric square borders about the altar (again as in the House of the Comedian), consisting (in order from the inmost) of a border of leaf-and-dart, a naturalistic laurel pattern, a broad figure frieze, a broad double-meander border, and finally a large wave pattern. The occurrence of the characteristically architectural leaf-and-dart pattern is quite unusual. The figure frieze evidently consisted in part, possibly entirely, of a Centauromachia of which only one Lapith and parts of two Centaurs are preserved. The Lapith, clad in a cuirass and Corinthian crested helmet, and carrying a shield on his left arm and a short sword (seen in perspective) in his right hand, is in the act of lunging to right<sup>22</sup> against a Centaur; of the Centaur only the head, a branch (held in the right hand), and apparently the left arm enveloped in the folds of a cloak, are preserved. Behind the warrior are the forelegs, arm with weapon (apparently a branch), and part of the body of another centaur. The helmet of the Lapith is rendered in yellow pebbles, and other yellow pebbles and a few pink ones occur elsewhere on his body.

The mosaic in the andron of house A vi, 4 is poorly preserved but the design of the central part is clear (Pls. V, 14 A).<sup>23</sup> It employs the usual scheme of a circle inscribed in a square. From

529 in the Louvre representing two winged griffins attacking a deer, and a pelice (1401) in Athens with griffin at l. on top of deer to r. and another griffin at r.; 'Αρχ. Δελτ., X, 1926, Παράρτημα, p. 17. Cf. also Minns, *Scythians and Greeks*, p. 199. See also n. 29 below.

<sup>21</sup> The fragment preserved, measures about 2.15 from north to south by 1.35 m. from east to west.

<sup>22</sup> Compare the attitude of the warrior holding a shield on the two Theban steles already mentioned (note 13).

<sup>23</sup> Outside measurements, 2.90 by 2.85 m.

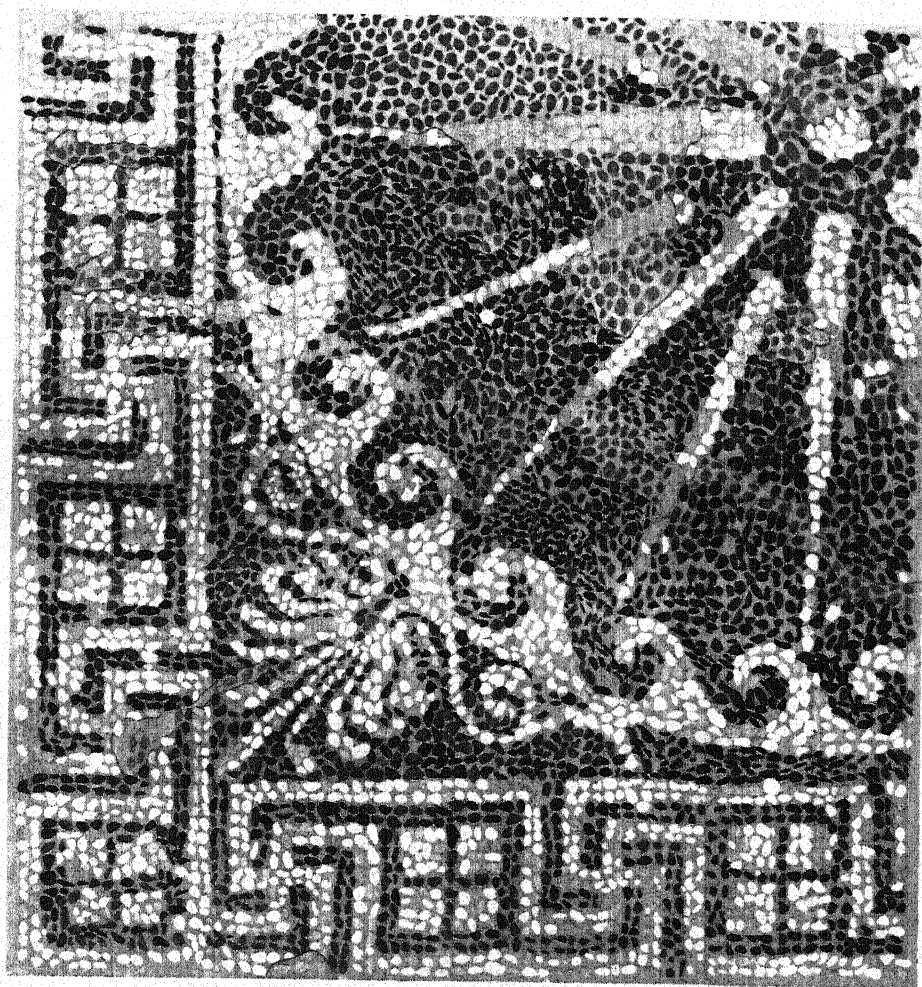
the centre or "hub" of the circle run sixteen rays like the points of a compass.<sup>24</sup> The perimeter of the circle is decorated with a wave pattern, and the border of the square consists of a double-meander, the alternating squares of which are filled with white and black squares or triangles. In the four angles between the meander and wave borders are graceful palmettes and scrolls. The color scheme is bright; around the white centre of the "hub" are two rows of green pebbles and two rows of red pebbles; and red and green pebbles are used here and there between the rays and at various points in the meander border.

In the usual position at the entrance to the room was a mosaic panel of which only a fragment is preserved at the east side. The original width of the panel was nearly one metre, the length can only be determined approximately<sup>25</sup> by means of the width of the door opening, as 1.70 m. The design is bounded on the left by a border about 0.15 m. wide, composed of dark red pebbles intersected at one point by a line of green pebbles. The fragment, showing the hind quarters and wing of some animal, was at first interpreted as part of a double-bodied winged sphinx,<sup>26</sup> but subsequently an exact parallel has been found in a well-known

<sup>24</sup> Exactly the same arrangement of rays occurs on coins of Mende, Noe, *The Mende Hoard* (*Numismatic Notes and Monographs* no. 27), Pl. IX, 86, 87; cf. also coins of Potidaea, Bottiaea, Tauromenium, Coreyra, Issa, etc.; Seltman, *Greek Coins*, Pl. VII, 4; VIII, 2; Cahn, *Auktions-Katalog*, 68, 1930, Pl. 26, 1150; Pl. 29, 1288; Robinson, *Coins Found at Olynthus in 1931* (1933), Pl. XVII, 733; it is also found on shields on fourth century Panathenaic vases (*Monumenti*, X, Pls. XLVII, XLVIII b, c) and in many other vase paintings; cf. *C.V.A.* (Louvre III), He, Pl. 67, 4, and on a vase from Olynthus (Pl. 66, No. 107). The motive also occurs in several mosaics at Delos, for example in room d, House M, Insula VI (*Délos*, VIII, Pls. III-IV), and in the centre of the peristyle of the *Maison du Lac* (*Délos*, VIII, Pls. XIX-XXII, and cf. Bulard, *Peintures murales et mosaïques de Délos*, p. 197, note 7). The scheme of the latter mosaic is very similar to that of the mosaic in house 1 at Olynthus (cf. Robinson, *Excavations at Olynthus*, II, p. 42, and Fig. 120).

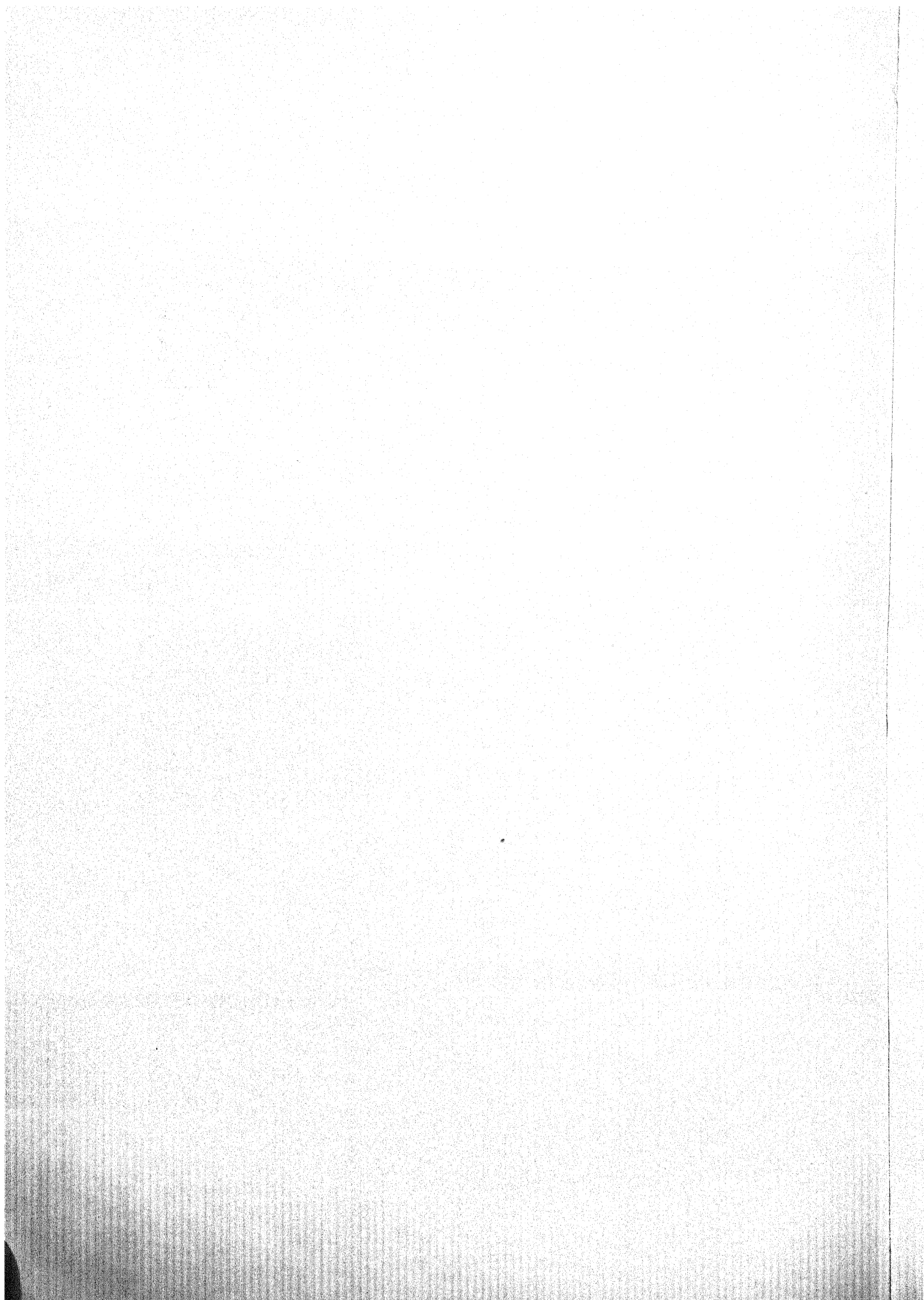
<sup>25</sup> Owing partly to the fact that the mosaic panel at the entrance was laid at the level of the cement border (the surface of which is badly broken on this side), instead of at the level of the central mosaic as in all the other instances.

<sup>26</sup> *A.J.A.*, XXXVI, 1932, p. 20.



*Mosaic with Ray Pattern, in House A vi, 4. Scale 1 : 13.*





relief from the Museum Hill in Athens.<sup>27</sup> This relief, which has been dated in the fourth century B. C.,<sup>28</sup> represents an Arimasgian in oriental costume, standing with two arms outstretched, between two horned griffins<sup>29</sup> placed in heraldic fashion on either side. The rearing position, the placing of the legs, the outline of the wings and tail, and most important of all, the horn, are identical

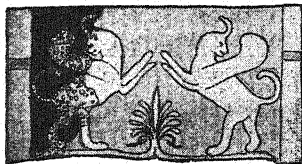


Fig. 1. Suggested restoration of entry panel in andron of house A vi, 4.

in the two representations.<sup>30</sup> Probably the central figure was omitted in adapting the design to mosaic representation (as we have restored it in Fig. 1); this also agrees closely with the conjectural width of the panel, but the evidence of space is not absolutely decisive.<sup>31</sup> It is also significant that the motive (but not the exact

scheme) of the lower half of the relief is to be found in the entrance panel of the double sphinx mosaic (in house B v, 1). Cf. Pl. VI B.

In the andron of house A vi, 6 there occurs another mosaic of simple design and rendered only in black and white pebbles. In the centre of the mosaic is a four-spoked wheel with clearly defined hub, surrounded by a circular wave pattern. The outside of the square is bordered by the usual double-meander pattern. The mosaic measures three metres square. In the entrance is a mosaic with lozenge pattern, 2 m. long by 1 m. wide.

The mosaic in the andron of house A vi, 8 (Pls. IV B, and 16 A) consists merely of a circle (diameter 0.98 m.) in the centre

<sup>27</sup> Svoronos, *Das Athener Nationalmuseum*, no. 1487; *B.C.H.*, V, 1881, Pl. I; *Die Antike*, VIII, 1932, p. 180, Fig. 18.

<sup>28</sup> *Ath. Mitt.*, LI, 1926, p. 123.

<sup>29</sup> The so-called "Löwengreif," see Roscher, *Lexicon*, s. v. Gryps. For a list of representations of griffins fighting with Amazons or Arimaspians, see *Ath. Mitt.*, XLIX, 1924, pp. 214 ff.

<sup>30</sup> From the illustration it might appear that the outline of the pebbles as preserved in the mosaic does not agree with the "regardant" position of the head on the relief, but this is due to the fact that some of the white pebbles are missing at this point and the space has been filled in with modern cement to preserve the edge of the mosaic.

<sup>31</sup> The only other indication that this figure was omitted is that no traces of a hand appear within the curve of the horn (as on the relief).

of the depression, the rest of the floor being of cement. The design is composed of four palmettes set at right angles and the circumference of the circle is outlined by a single line of white pebbles. The device of four palmettes, but within a square, occurs on coins of Mende.<sup>32</sup>

An intricate and elaborately decorated mosaic is to be found in the andron of house B v, 1 (Pls. VI, and 15). The arrangement of the mosaic is unusual in that the double-meander border which encloses the central mosaic is also carried around the entrance panel. The central mosaic is composed of double-meander, figure, and wave borders enclosing a square within which is a laurel leaf pattern surrounding a circle whose design, if there originally was one, is now destroyed. The figure design consists of a double-bodied sphinx on either side of a female figure in full face whose lower limbs curl outwards and develop into half palmettes (Pl. VI A);<sup>33</sup> this scheme is repeated on each of the four sides with palmettes in the angles. The hair of these figures is represented by green pebbles, the ears by purple, and the eyes, nose and mouth, by black.

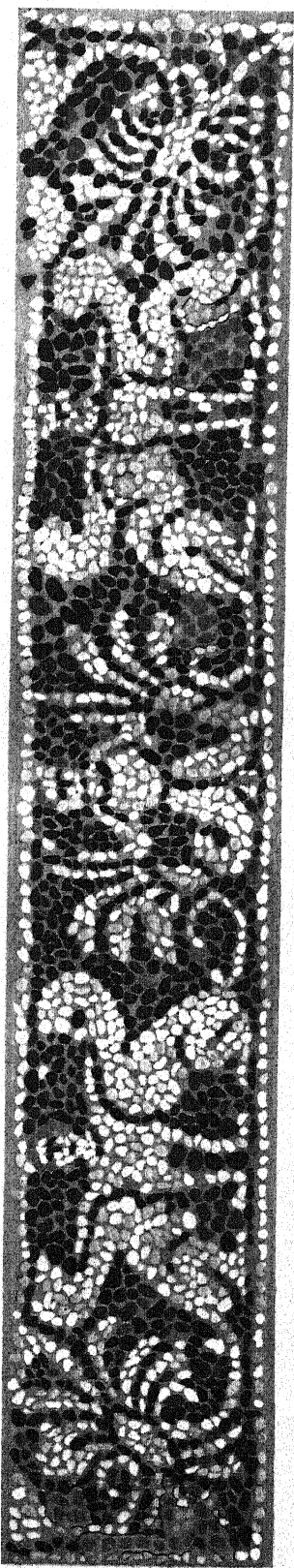
Double sphinxes are to be found frequently on vases, reliefs, and gems,<sup>34</sup> but the monster commonly has two completely distinct bodies except for the single head. In the Olynthus mosaic, however, the head, breast, and forelegs are single, so that the design combines full face with profile views of the animal.<sup>35</sup>

<sup>32</sup> Noe, *op. cit.*, Pl. IX, 82.

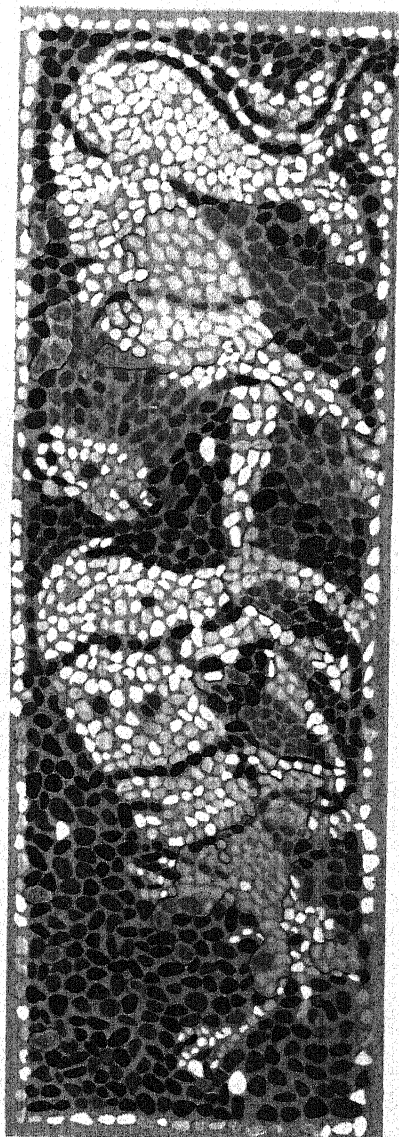
<sup>33</sup> One is reminded of the later figures on the columns of the Stoa of the Giants in Athens, where the figures have serpent legs, and also of the Roman fragment of painting from Tusculum in the Louvre, and of Roman frescoes from Pompeii and Ostia where female figures have legs ending in fish-tails or tendrils.

<sup>34</sup> E. g., on the Chigi vase (Corinthian), *Ant. Denk.*, II, pl. 45; *Ausonia*, VIII, 1913, pp. 104 ff., Pl. VI; cf. Payne, *Necrocorinthia*, Pl. XVI, 14. For reliefs, see Conze, *Die attischen Grabreliefs*, nos. 859, 860, 932, 1005, and 1347. Cf. also the double sphinx on a fifth century bronze breast-piece in Karlsruhe, Schumacher, *Beschreibung der Sammlung Antiker Bronzen*, no. 787, Pl. XVI, 22, Pl. XXI; also on an "archaic" gem, Lippold, *Gemmen und Kameen*, LXXVIII, 4.

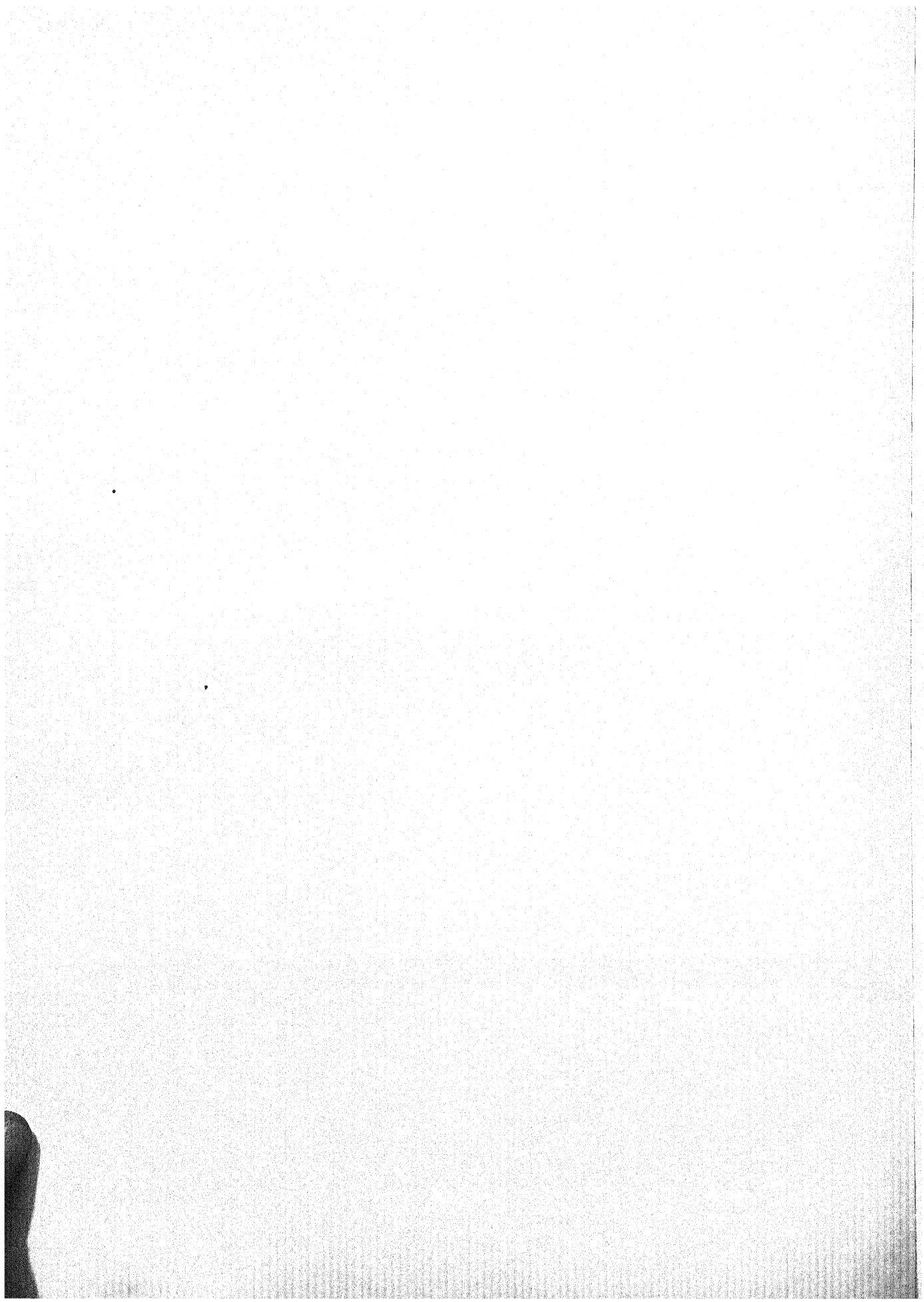
<sup>35</sup> A sixth century relief from Caulonia closely resembles the mosaic in the arrangement of the bodies, *Mon. Ant.*, XXIII, 1914, p. 765, Fig. 40; also a small bronze in the Bibliothèque Nationale, Babelon et Blanchet, *Cat. des Br. Ant.*, p. 336, Fig. 771.



*A. Mosaic with Double-bodied Sphinxes, in House B v, 1. Scale 1 : 10.*



*B. Mosaic with Lion attacking Stag, in House B v, 1. Scale 1 : 10.*





By continuing the meander border around the entrance panel the available space was made so narrow that the design was placed at right angles to one entering the room (Pls. VI B and 15).<sup>36</sup> It represents a lion, with uplifted right forepaw, attacking, from the rear, a stag which has already fallen upon its forelegs. Green and red pebbles are used in the lion's mane and in some other details such as the green pebble used for the lion's eye. The scene lacks the ease and vigor of the griffin and stag design in the house of the Bellerophon Mosaic. We have already noted that this motive occurs on the fourth century relief from Athens;<sup>37</sup> it is also frequent in other types of art.<sup>38</sup>

The order of the borders in this mosaic (laurel wreath, wave pattern, palmettes, and meander) is exactly the same as in the later famous Mosaic of Hephaestion at Pergamum.<sup>39</sup> The meander inside a wave pattern is found in the Bellerophon and Centauro-machia Mosaics, and the same patterns occur in reverse order, in the Nereid Mosaic and in that in the court of the House of the Comedian; at Delos, Alexandria, and Pompeii, these patterns are also to be found, so that now the history of mosaics can be traced from the fifth century B. C. to late Roman times in a continuous sequence.<sup>40</sup>

The House of the Comedian on the East Hill contains two pebble mosaics with designs, one in the andron, the other in the impluvium. The andron is smaller than usual and the central

<sup>36</sup> Measurements within the meander border 1.40 m. east to west by 0.48 m. north to south.

<sup>37</sup> Cf. n. 27. The position of the animals closely resembles that on the Xanthos frieze, Pryce, *Cat. of Sculpture in the Brit. Mus.*, I, B 295. The uplifted forepaw is a commonplace in Ionian art, especially on sarcophagi of Clazomenae (*Ant. Denk.*, II, Pl. 25). Cf. also the painted altar from Corinth published in *A. J. A.*, XXXVI, 1932, pp. 512-520, Pl. F. For a much more vigorous representation of a similar scene cf. Minns, *Scythians and Greeks*, p. 198.

<sup>38</sup> For the motive cf. also *Cambridge Anc. Hist.*, vol. III of plates, 81 b (gold fish from Vettersfelde); Lippold, *op. cit.*, Pl. LXXXV, 7 (Greek gem); *Mon. Ant.*, XXIII, 1914, p. 763, Fig. 37, and p. 798, Fig. 61 (relief from Caulonia).

<sup>39</sup> Kawerau-Wiegand, *Die Paläste der Hochburg (Altortümer von Pergamon)*, V, 1), Berlin, 1930, Pl. 16.

<sup>40</sup> Cf. Ippel in *Gnomon*, VIII, 1932, pp. 354 ff.

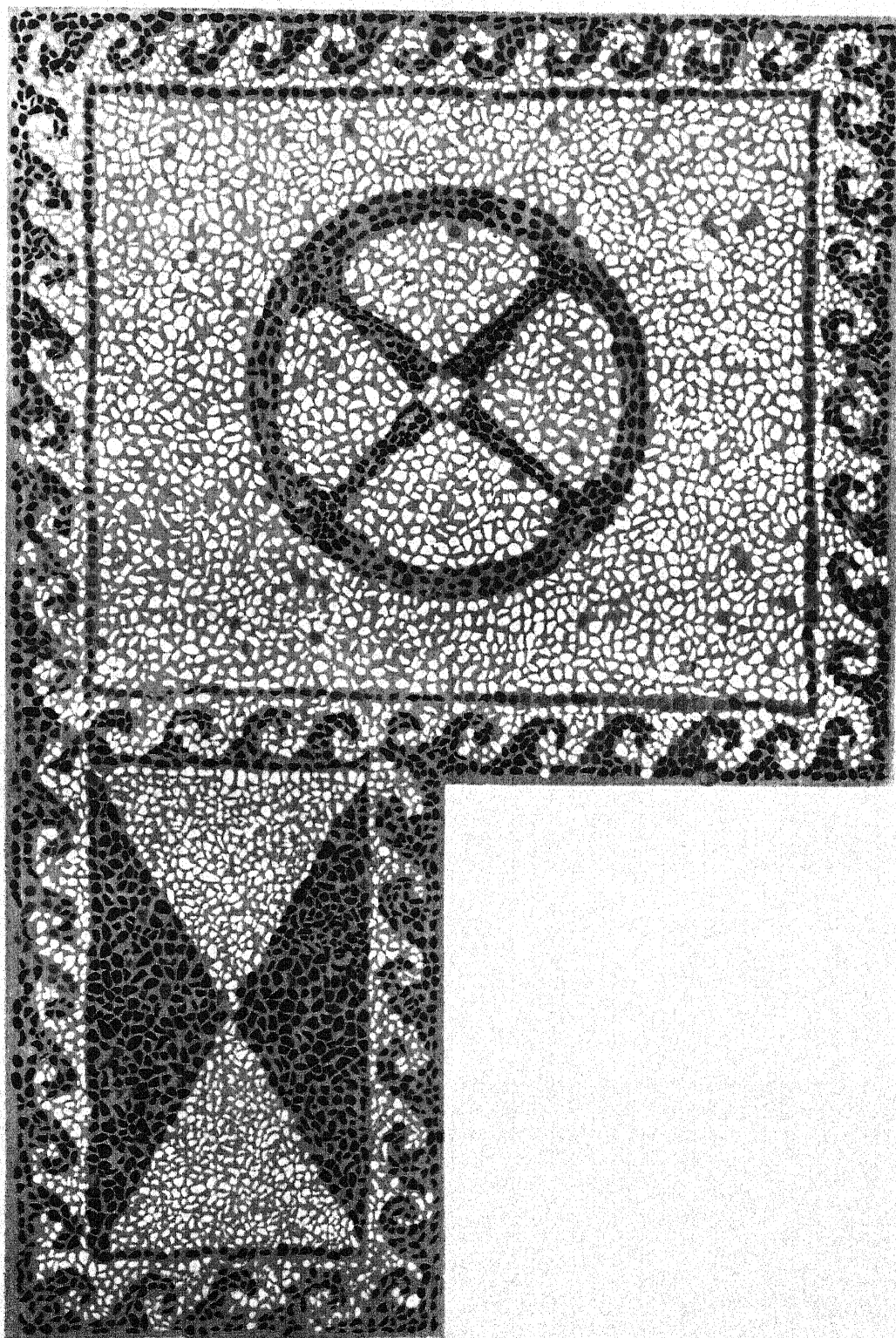


part of the mosaic, decorated merely with a wheel pattern in black pebbles on a light ground, measures only 1.75 m. by 1.55 m. (Pls. VII, and 16 B).<sup>41</sup> A narrow wave pattern runs around both the central mosaic and the entrance panel (compare the mosaic in B v, 1; Pl. 15) which contains a "butterfly" pattern in black and white pebbles.

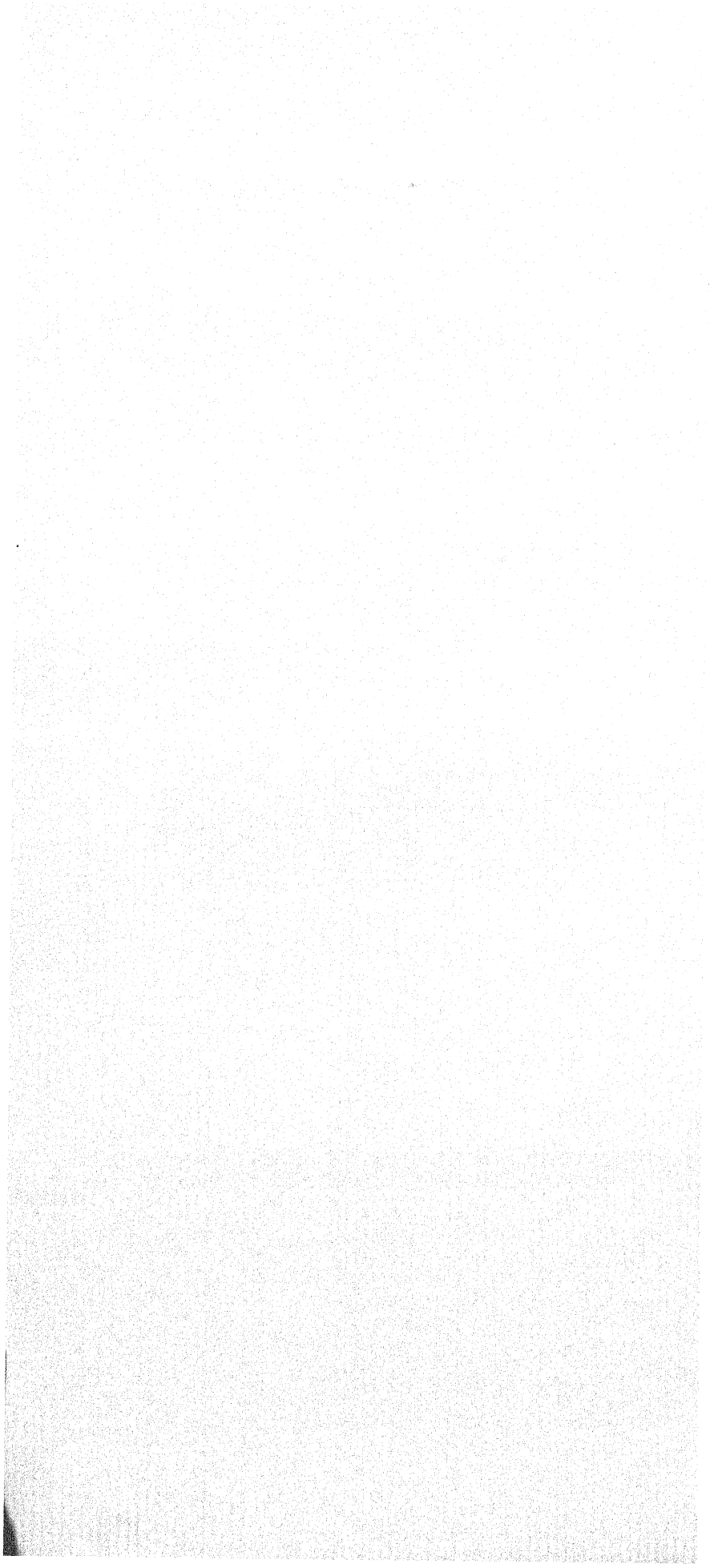
The mosaic (Pl. 17) in the court formed the pavement of what was evidently the impluvium of a complete peristyle court with four pillars on the north and south sides, and three on the east and west. The western and southern portions of the mosaic have been destroyed, but little of the part with designs is missing. The whole mosaic probably measured about 7 m. from east to west by 4.5 m. from north to south, but the mosaic design proper measures only about 2.85 m. (north to south) by 2.45 m. (east to west), the rest of the space being filled with parallel wavy lines of black and white pebbles alternately, running from north to south. The mosaic design proper is considerably displaced toward the eastern end of the pavement and consists of a series of borders surrounding a rectangular gap (1 m. by 0.60 m.) which was probably the site of an altar. The general scheme, therefore, closely resembles that of the mosaic in the court of house A vi, 3 (Pl. 13 B).

The borders about the altar consist successively of wave, laurel, and double-meander patterns; the outermost border is a figure frieze. On the south side of this frieze the only figure preserved is that of a bearded centaur to left (west); he has a club or branch in his upraised right hand, with which he is in the act of striking a Lapith, of whom only part of the shield can be seen (Pl. IX). In the east frieze (Pl. X A), adjacent to the preserved end of the south frieze just described, two winged griffins face inwards toward a fallen deer to left. At the northern end of the frieze is a duck to right with wings outstretched, followed by a palmette. At the east end of the north frieze (Pl. VIII A) a wild

<sup>41</sup> Cf. the wheel in the centre of the incuse on coins of Mende, Noe, *op. cit.*, Pl. II, 19, as well as on coins of Athens, Chalcis, Thebes, Acanthus, etc. Cf. Seltman, *Greek Coins*, Pls. III, 15; IV, 16, 17; V, 8, 9; Robinson, *Coins Found at Olynthus in 1928*, Nos. 5, 11, 16.



*Wheel Mosaic in the House of the Comedian. Scale 1 : 13.*



boar<sup>42</sup> with lowered head confronts a lion to left. Between the lion and the palmette in the northwest corner, a duck flies to left with wings outstretched. At the north end of the west frieze a huntsman,<sup>43</sup> clad in a short chiton and with cloak floating out behind, is attacking a wild boar with his spear (Pl. VIII B); this is followed by the forepart of another animal to left, apparently a deer. To the south of this again, without sufficient space for another figure, is another huntsman to right attacking a deer. Beyond the deer are traces of a palmette which filled the southwest corner. Red, yellow, and green pebbles are used, in addition to the black and white, for details. The technique of using smaller pebbles for certain parts of the figures, as in the head and mane of the lion and the cloak of the hunter, is not found elsewhere in the Olynthian mosaics.

For the general arrangement of a rectangular frieze of animals, a mosaic in the museum at Alexandria may be compared.<sup>44</sup> This mosaic, however, is executed in artificially cut stones and the general style, as well as the central scene which consists of cupids hunting a stag, indicates the late origin of the mosaic.

In regard to the relative and absolute chronology of the Olynthian mosaics, the evidence is still insufficient for close results. In regard to the six mosaic floors found in block vi, it can be assumed that they are all closely contemporaneous inasmuch as the whole block of houses must have been built at the same time. This agrees with the evidence of the mosaics themselves which are quite

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<sup>42</sup> The mane of the boar and his head remind one of the type on coins of Archelaus (413-399 B. C.), *Beschreibung der Münzen*, Berlin, p. 188, 16.

<sup>43</sup> The attitude of the hunter is similar to that of the famous Aristogeiton statue. The same scheme survives even in Roman mosaics, as seen in a mosaic from Leptis Magna in the Museum at Tripoli, representing a hunting scene, including a man on horseback in the attitude of our Bellerophon, and a man on foot attacking a boar, in the attitude of the Olynthian mosaic. Cf. Romanelli, *Leptis Magna*, Fig. 80.

<sup>44</sup> Breccia, *Le Musée Greco-Romain*, 1925-1931, Pls. A, LII-LV. The museum also contains a mosaic (of which Professor Breccia has kindly sent me a photograph) showing a warrior, with shield and spear, in a central panel surrounded by a border of griffins and other mythical animals, the whole being executed partly in natural pebbles and partly in cut stones.

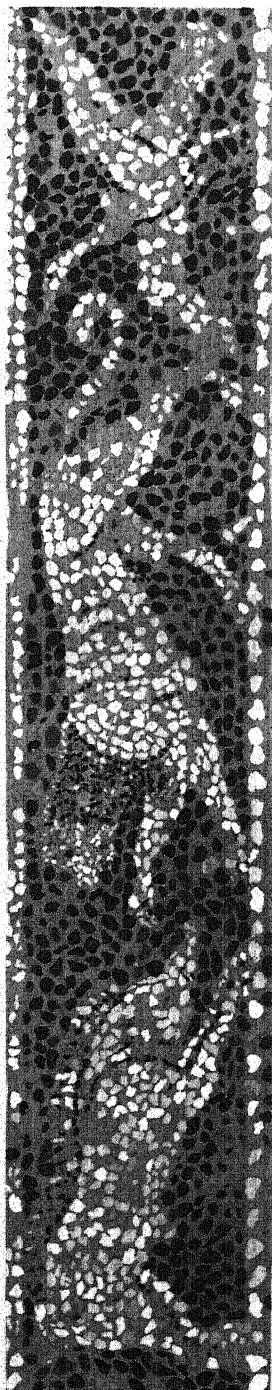
homogeneous in style. On the other hand, the mosaic in house B v, 1 (Pls. VI, and 15) most closely resembles that in the court of the House of the Comedian (Pl. 17), for example in the type of palmette, wave, and laurel patterns, and in the execution of the figures (compare especially the lions). We have now only to compare the combat of the lions and deer<sup>45</sup> in A vi, 1 (Pl. 11) and the combat of the griffins and stag in A vi, 3 (Pl. 12) to realize that there is a great improvement in the rendering of the latter, an improvement which seems to be due to a chronological development rather than merely to a difference in craftsman. The arrangement is hypotactic and no longer paratactic. We may therefore be justified in provisionally dating the mosaics in the House of the Comedian and in B v, 1, in the latter part of the fifth century, especially since a fifth century hoard of silver coins and fifth century vases were found in the latter,<sup>46</sup> while those in block vi may date from the early fourth. The fact that the palmette never turns its petals up, in any of the mosaics, indicates that even the latest of them may not date much later than the beginning of the fourth century. It also follows from this that there is no development from bicolored to multicolored mosaics at Olynthus, inasmuch as red, yellow, and green are found in both early and late examples, while the Nereid and Bellerophon mosaics are executed essentially in black and white, with some yellow pebbles.

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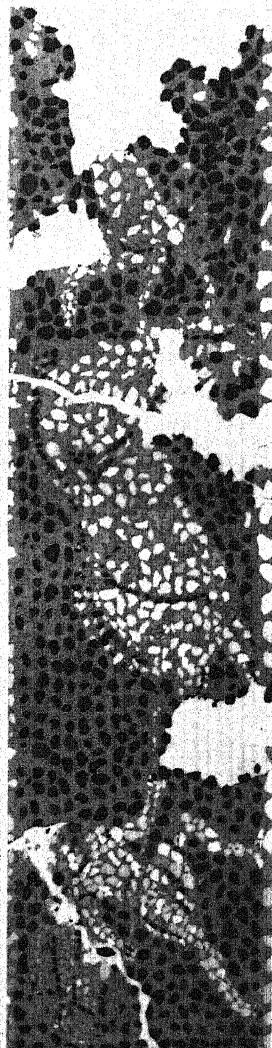
<sup>45</sup> The designer of the mosaic in the House of the Comedian and of that in house B v, 1, has not yet mastered the new medium sufficiently to represent animals in positions overlapping one another, but must draw each animal in full profile completely detached from its neighbors. This is particularly noticeable in combat scenes (as in the griffins attacking a deer, Pl. 17, or the lion attacking a stag, Pl. VIB), where, although the attacking animal has apparently barely touched its quarry, the latter is represented as already fallen. In the later mosaics, however (Pls. 11 and 12) the animals are interlocked in quite complicated positions, their outlines being kept distinct by lines of black pebbles.

<sup>46</sup> Twelve Acanthus tetrobols, three coins of Perdiccas (454-413 B. C.), one fifth century Athenian tetrobol, and three Chalcidic tetrobols with the lyre.



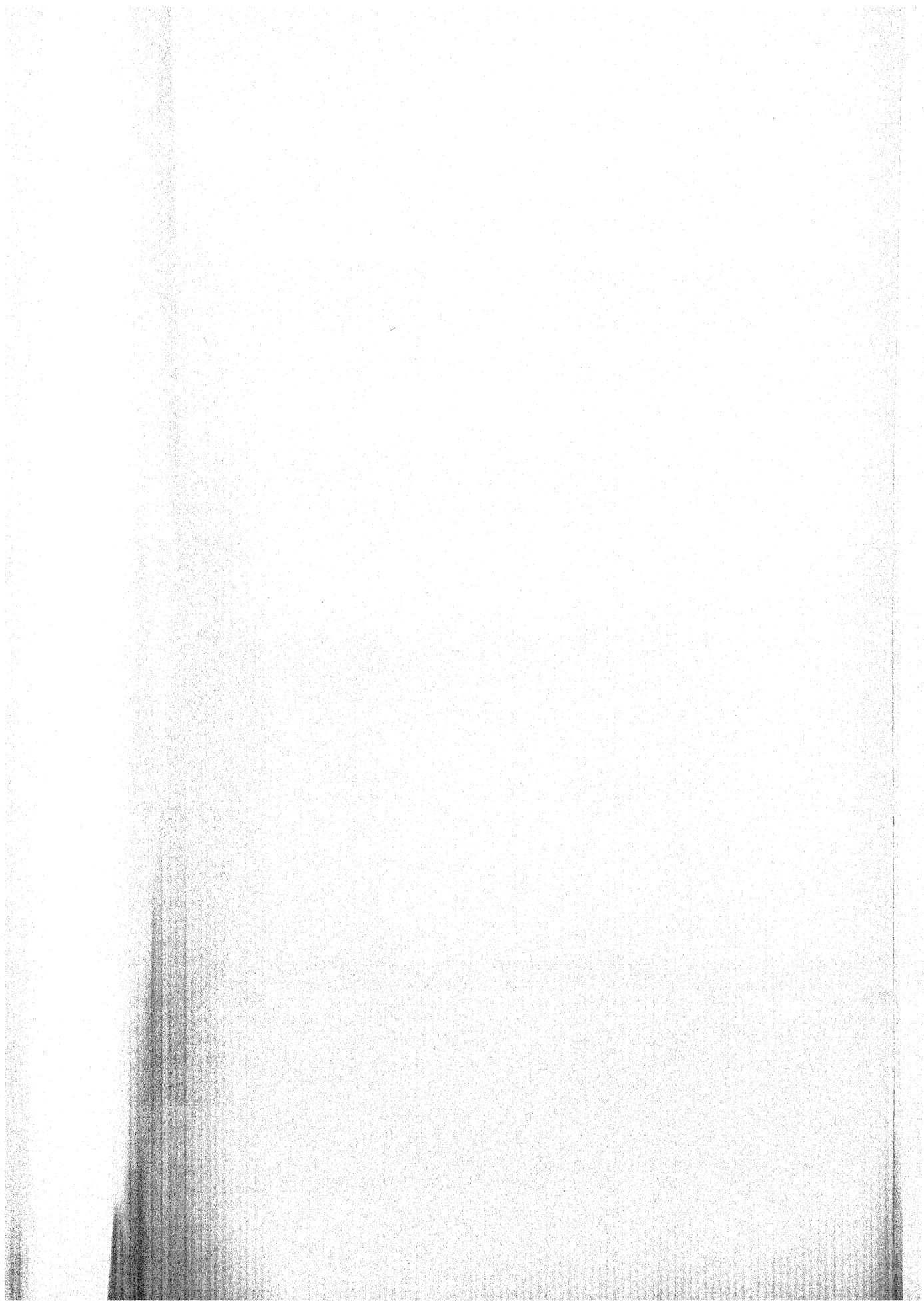


*A. Mosaic with Animal Frieze, in the House of the Comedian. Scale 1 : 10.*



*B. Mosaic with Hunter attacking Boar, in the House of the Comedian. Scale 1 : 10.*





## CHAPTER II

### PRE-PERSIAN POTTERY FROM OLYNTHUS

BY GEORGE E. MYLONAS

#### INTRODUCTION

Herodotus in describing the retreat of the Persian army of Xerxes through Chalcidice makes the following statement bearing upon one of the critical stages of the life of Olynthus. “*Ἐνθαῦτα δὴ Ἀρτάβαζος ἐπολιορκεε τὴν Ποτείδαιαν. Ὑποπτεύσας δὲ καὶ τοὺς Ὀλυνθίους ἀπίσταςθαι ἀπὸ βασιλέως, καὶ ταύτην ἐπολιόρκεε· εἶχον δὲ αὐτὴν Βοττιαῖοι ἐκ τοῦ Θερμαίου κόλπου ἐξαναστάντες ὑπὸ Μακεδόνων. Ἐπεὶ δὲ σφέας εἶλε πολιορκέων, κατέσφαξε ἐξαγαγὼν ἐς λίμνην, τὴν δὲ πόλιν παραδιδούῃ Κριτοβούλῳ Τορωναίᾳ ἐπιτροπεύειν καὶ τῷ Χαλκιδικῷ γένει, καὶ οὕτω Ὀλυνθον Χαλκιδέες ἔσχον.*” (Her. VIII, 127). Herodotus does not state definitely that Artabazus destroyed the city, but from the fate of its inhabitants and from the words *εἶλε πολιορκέων* we can infer that the capture of the city was not effected by peaceful means, that it was not surrendered on terms but stormed, in which case most probably it was destroyed and burnt. What Artabazus gave over to Critoboulus and to the Χαλκιδικῷ γένει was probably the strong site of Olynthus. That a conflagration followed the capture is further proved by the excavations conducted in 1928 and 1931 by Professor David M. Robinson at the Meghali Toumba. Below the accumulation formed by the city of the first half of the fifth century, he found a thick layer of ashes and burnt matter formed by the conflagration of dwellings and stretching all over the hill on which the city was situated.

This great destruction of Olynthus by Artabazus in 479 B. C. makes possible not only a chronological but also a stylistic division of the pottery discovered thus far on that site. Attic red-figured vases are the characteristic ware of the period following the destruction. Before the Persian attack a type of pottery was manufactured locally that bears no resemblance to the ware pro-

duced at the same time in Attica. With it comparatively little imported ware—black-figured Attic and proto-Corinthian—was discovered. This pre-Persian local pottery comes from the Meghali Toumba<sup>1</sup> and its provenance enables us to divide it into three groups.

Sherds and vases belonging to the first group were discovered in unstratified levels and among the débris on which the pre-Persian city was built. To the second group belong monochrome sherds discovered with vases and fragments of the first and the third groups. Finally the third group is composed of sherds and vases discovered in the subterranean granaries scattered on the north-eastern end of the Meghali Toumba,<sup>2</sup> and in the stratum found immediately below the burnt layer formed by the Persian conflagration.

The study of this pre-Persian pottery presents many points of interest to the student of Macedonian ceramics and these will be introduced and discussed after the pottery has been described as fully as possible. The task of preparing the material for publication was assigned to me in 1928. For this I am especially grateful to the Director of the Excavations, Professor David M. Robinson, of the Johns Hopkins University. As I was not at the excavations during the time of the discovery of the greater part of this ware, my information is entirely based on his exhaustive notes and day books and inventories of the excavations which Professor Robinson kindly placed at my disposal, and on the study of the finds in the museums at Saloniki and at Athens. All the photographs were provided by him and most of the dimensions of the vases. For his constant advice, many valuable suggestions and for his reading and criticism of the manuscript I am deeply indebted to him. I am also under obligation to Miss Sarah Elizabeth Freeman for help. Thanks are also due to Professor George

<sup>1</sup> Cf. D. M. Robinson in *A.J.A.*, XXXIII (1929), p. 54, and Fig. 1. Photograph of the hill, *Excavations at Olynthus*, I, Fig. 3. Survey of the excavated area, *Excavations at Olynthus*, II, Pl. IV.

<sup>2</sup> *Excavations at Olynthus*, II, pp. 27-28, Figs. 72, 75, 92, 94, 95, 100, 101, 104, etc.

P. Oikonomos, director of the National Museum at Athens, to Professor Eustratios Pelekides, director of the Saloniki Museum, and to Mr. Christos Makaronas, Epimeletes of antiquities of Macedonia, for all the facilities and help they accorded me in my work in the Museums. I am also greatly indebted to Mr. W. A. Heurtley, Assistant Director of the British School of Archaeology at Athens, for reading part of the manuscript and for valuable suggestions. My indebtedness to his pioneer work in Macedonia is shown by the many references made to his articles in the course of my study.

The following abbreviations, considered necessary for the better and clearer representation of the subject under discussion, are employed.

Heurtley—"Early Iron Age Pottery from Macedonia." In the *Antiquaries' Journal*, VII, 1927, pp. 44-59.

Vardaroftsa—"Report on Excavations at the Toumba and Tables of Vardaroftsa, Macedonia, 1925, 1926." Part I—The Toumba. By W. A. Heurtley and R. W. Hutchinson in the *Annual of the British School at Athens*, XXVII, 1925-1926, pp. 1-66.

Boubousti—"A Prehistoric Site in Western Macedonia and the Dorian Invasion," by W. A. Heurtley in the *B.S.A.*, XXVIII, 1926-1927, pp. 158 f.

Casson—"Excavations in Macedonia—II" in *B.S.A.*, XXVI, 1923-1925, pp. 1 f.

## DESCRIPTION OF POTTERY

### GROUP I

Vases and sherds belonging to Group I were discovered in unstratified levels and among the débris, which at places had a depth of 2-2½ meters, on which the pre-Persian city of Olynthus was built. They therefore offer very little chronological evidence, but they are important as they advance considerably our knowledge of the local Early Iron Age pottery of Chalcidice. Early Iron Age pottery was found in abundance in Central Macedonia and around the Axios river by Mr. W. A. Heurtley, at Vardaroftsa, and by Mr. S. Casson, at Chauchitsa. Up to the time of Dr. Robinson's excavations at Olynthus (in the spring of 1928) we had only one piece of ware of this type from the neighborhood

of Chalcidice. This unique example, a monochrome "cothon" of the Central Macedonian type, was found in a sixth century grave at Aivasil, at a short distance from the southern shores of Lake Langaza.<sup>3</sup> The importance, therefore, of this abundant material from Olynthus is evident.

In general this pottery can be divided into two classes. The first includes monochrome, coarse and plain, and the second, painted ware.

#### A. MONOCHROME WARE

##### 1. Coarse Ware.

At Olynthus coarse ware forms a good percentage of the pottery discovered. It presents a grey-black surface rudely smoothed and bearing deeper black patches caused by smoke, evidently of fireplaces. It is mostly hand-made, although wheel-made examples are common,<sup>4</sup> of unsifted clay containing a good quantity of stone and sand and full of Olynthian mica, but well baked. Its biscuit is thick, averaging 0.009 m. A few more or less well preserved vases were found (Plate 18) and these will give us an idea of the shapes to which the fragments discovered may belong.

Jar **P 1**. Inv. 900 (Plate 18) is hand-made and of a grey-black color, with darker patches produced by the gradually absorbed smoke. It has two flat handles which bear on the back two parallel depressions causing a rib to be raised between them. A little above the lower end of the handles is a depressed line stretching from handle to handle. The jar stands 0.305 m. in height and its greatest perimeter is 1.03 m. It was discovered in trench No. 7.

Jar **P 2**. Inv. 901 (Plate 18) is of a grey-black color and was turned on a slow revolving wheel. Its two handles, from rim to shoulder, are of the flat ribbon type. It measures 0.265 m. in height; its mouth has a diameter of 0.20 m. It was found in trench No. 6.

Jug **P 3**. Inv. 902 (Plate 18) is of a buff-grey color and like

<sup>3</sup> Cf. E. A. Gardner, *B.S.A.* XXIII (1918-19), p. 22.

<sup>4</sup> The proportion of the wheel- to the hand-made specimens is 1:3.

Jar P 2 was also turned on the wheel. As restored, it stands 0.205 m. in height and has a maximum perimeter of 0.60 m. Its mouth is not a perfect circle and its largest diameter between the outer edges of the rim is 0.125 m. Its single handle bears a vertical depression on its back. The jug was found in trench No. 1.

The common characteristics of these three coarse vases are a flattened base, a globular body, handles of the flat type placed vertically from the rim to the shoulder, and splaying-out rims. The same structural peculiarities are to be noted in numerous sherds belonging to coarse vases; they evidently formed the characteristic elements of the Olynthian coarse ware of this period.

## 2. Plain Ware.

Vases of a better fabric are included in this subdivision. Some present a smoothed surface without a slip (variety a) and others bear a thin coat of slip of the same color as that of their biscuit (variety b). To the first group (variety a) belong the majority of the complete vases discovered (Plate 19). They are small jugs, with a brick-red surface on which they bear patches of black caused by the smoke. Their clay is well sifted, but it contains particles of sand, stone and mica. It is, however, well baked and rather thin. The thickness of their walls averages 0.003 m. The jugs present the same structural characteristics; i. e., a globular body, a rounded base (Plate 20) and a splaying out rim. Their handles, of the flat type with a concave surface, which seem to be very characteristic of this Olynthian pottery, start from the rim and usually end on the wider part of the body of the vessel (on the shoulder). The vases (illustrated on Plate 19), mostly found in trench No. 4, are of small sizes and their dimensions are as follows:

Vase **P 4**. Inv. 903 (Plate 19) is completely preserved. It is wheel-made and presents a brick-red surface, with patches of black. Its height is 0.085 m. The opening of its mouth to the edge of the splaying-out rim has a diameter of 0.07 m. and its greatest perimeter is 0.31 m.



Vase **P 5.** Inv. 904 (Plate 19) is wheel-made and of a brick-red color. It stands 0.07 m. in height and its greatest perimeter is 0.27 m.

Vase **P 6.** Inv. 905 (Plate 19) is wheel-made and of the same brick-red color as the examples described above. The traces of the handle left on the rim and shoulder of the vase prove that it was of the usual Olynthian type. As it stands the jug measures 0.06 m. in height and its greatest perimeter amounts to 0.24 m.

Vase **P 7.** Inv. 906 (Plate 19) is wheel-made and of a brick-red surface. As preserved it stands 0.10 m. in height and its largest perimeter amounts to 0.39 m.

Vase **P 8.** Inv. 907 (Plate 19) is wheel-made and of a red color. As preserved it stands 0.075 m. in height.

Vase **P 9.** Inv. 908 (Plate 19) presents a brick-red surface. As preserved it measures 0.075 m. in height and its greatest perimeter amounts to 0.32 m. Evidently it was turned on a slow revolving wheel.

Vase **P 10.** Inv. 608 (Plate 19) is wheel-made and of coarse reddish clay. It is practically completely preserved and measures 0.08 m. in height. The diameter of its opening is 0.07 m. and its greatest perimeter is 0.35 m. It was found in 1928 on the South Hill in trench 10.

Vase **P 11.** Inv. 910 (Plate 19) is hand-made and its clay is coarse and unsifted. Its surface is of a buff-red color with black patches. It measures 0.06 m. in height and its greatest perimeter is 0.19 m.

Vase **P 12.** Inv. 911 (Plate 19) is wheel-made and presents a brick-red surface dotted abundantly with the yellowish Olynthian mica. As preserved it stands 0.075 m. in height and its greatest perimeter measures 0.30 m.

Vase **P 13.** Inv. 912 (Plate 19) is wheel-made and of a brick-red color. As preserved it measures 0.075 m. in height; its greatest perimeter amounts to 0.30 m.

Vase **P 14**. Inv. 913 (Plate 19) was evidently turned on a slow revolving wheel. It has a brick-red surface with black patches. As preserved it stands 0.125 m. in height and its greatest perimeter amounts to 0.50 m.

Vase **P 15**. Inv. 914 (Plate 19) is wheel-made, of a brick-red color. As preserved it measures 0.075 m. in height, its maximum perimeter amounting to 0.331 m.

Vase **P 16**. Inv. 915 (Plate 19) badly preserved, is wheel-made. It stands 0.06 m. in height to the broken edge of the neck.

It is interesting to observe that all these vases bear black patches on the side opposite to that of the handle. The patches were caused by the smoke of a fire and they indicate that the vases were placed at the edge of the fire and not over it.<sup>5</sup> The vessels of variety "a," described above, present similarities to the coarse ware in their globular bodies, flat handles, and splaying-out rims. Their bottoms also are more or less identical; the flattened bases of the coarse vases Nos. P 1 and P 3 probably were caused by the greater weight of their clay.

To variety "b" belong vases with their surface covered by a thin coat of slip of the same color as that of their biscuit. Both their inner and outer faces are scraped even and in some examples polished. Practically all the specimens found are small fragments, the only almost complete vase being the jug with the cut-away neck illustrated on Plate 20, **P 17**, Inv. 916. It is hand-made and it presents a reddish-buff surface, brighter in some places than in others. It has a flattened base, a pear-shaped body, a neck concave in profile, and a handle whose broken ends, on the rim and on the wider part of the vessel, are of a cylindrical shape. The handle was restored as a rolled handle (**P 17**) but probably its upper part was twisted, as is the case in similar jugs from Macedonia.<sup>6</sup> The height of the jug is 0.135 m. and its greatest perimeter 0.335 m.

<sup>5</sup> In a similar way today in Greece and Anatolia a coffee pot or a tea kettle is usually placed at the edge of the fire.

<sup>6</sup> Cf. Heurtley, p. 53, and Fig 20, c-e.

Fragment **P 18** (Plate 20) illustrates the neck of another jug discovered in an unstratified part of the Meghali Toumba. Its outer face is covered with a coat of deep red glaze applied by a brush whose marks show clearly on the surface. The glaze is carried over the rim, below which on the inner face of the vase it forms a broad band. The larger diameter of the opening of the jug is 0.08 m.

To variety "b" belong some interesting handles (**P 19 a-e**) known as raking handles and illustrated on Plate 21. They are made of Olynthian clay, abounding in yellowish mica, are well-baked, of a reddish color and are flat with the one face slightly convex. Fragment "a" was evidently set obliquely while fragments "b, c, d" were placed horizontally on the rim. Fragment "d" is the most interesting specimen of the group. It is made of a greyish clay and has a triangular shape. Its pointed end was bent down and plastically transformed into the head of an animal with a pointed nozzle and bulging round eyes. The shape of the vase to which the handle belonged was probably similar to that of Heurtley's "1 a type" of Macedonian bowls.<sup>7</sup>

A zoöomorphic appearance is given to fragment "e". It is a lug placed horizontally slightly below the rim.

The fragment **P 20** illustrated on Plate 21 belongs to a deep bowl with a flat rim and a side spout. The spout, placed just below the rim which bridges its channel, projects 0.035 m. beyond the surface of the bowl and possesses two horizontal knobs on either side, making the maximum width of the spout 0.06 m. The maximum width of the opening of the channel of the spout is 0.02 m. The biscuit of the bowl is thick, of a reddish surface and is made of well-baked and sifted clay.

### 3. Scraped Ware.

A few sherds of scraped ware close the list of the plain pottery. The most important belong to jug **P 21**, Inv. 917, illustrated on Plate 21. As restored it stands 0.14 m. in height. The diame-

<sup>7</sup> Vardaroftsa, p. 27, and Fig. 14.

ter of its opening is 0.10 m. and its greatest perimeter 0.475 m. The average thickness of its biscuit is 0.003 m. It is made of rather coarse clay abounding in yellowish mica, and is of a brownish-grey color. Its surface bears large black patches caused by the gradual absorption of smoke by the clay. It presents the same structural characteristics as jugs illustrated on Plate 19, i. e., a globular body, a round base (Plate 20), splaying-out rim and a flat handle with a concave surface stretching from rim to shoulder. Its surface is covered by vertical and slanting lines made by the scraping tool. The width of the vertical lines is very slight, ranging from 0.001 to 0.002 m., while that of the slanting lines covering the bottom of the vase ranges from 0.002 to 0.003 m.

Sherds **P 22** "a" "b" "c" (Plate 21) probably belong to similar jugs or deep bowls. They have a thin, well-baked biscuit of a grey-brown color and their surface is scraped horizontally, the marks of the tool forming shallow parallel grooves 0.002-0.004 m. in width. Fragments "a, b" are covered with a slip and both their inner and outer faces are scraped, while only the outer face of fragment "c" is scraped.

#### B. PAINTED WARE

The painted ware discovered is in a very fragmentary state; but the scarcity of this type in Chalcidice makes even small sherds very precious. Wheel-made (**P 24** a-d) and hand-made examples are among the finds (Plate 22). The latter (**P 23**) are the more numerous, their proportion being 2:1. Both wheel- and hand-made pieces, however, are carefully worked. They possess regular shapes, and a smooth outer surface. They are perfectly baked and their biscuit is red to the core, averaging in thickness 0.005 m. Their decoration is painted in a dull purple color. Geometrical patterns are exclusively used. Broad horizontal bands form the basic element of the motives. They divide the surface into zones, filled with rows of concentric circles drawn by compass, dashes, dots, wavy lines, zig-zags, hatched squares, straight parallel lines and the like. The design evidently covered the whole surface of the

vase and was painted directly on the reddish clay, or on a micaceous slip which gives a silvery tinge to the vessels (**P 23** b, d, g), or on a yellowish slip (**P 23** k). The inner surface of vases belonging to this class is never decorated. Unfortunately the sherds discovered are so fragmentary that they can give us no indication as to the shape of the vases to which they belonged.

## GROUP II

The pottery belonging to the second group is very fragmentary and is mostly composed of handles of vases. Most common among them are the handles illustrated on Plates 23-24. These handles, and the vases to which they belong, are hand-made and their surface, varying from reddish to buff-red in color, is carefully smoothed and scraped even. The marks of the scraping tool are very apparent in many specimens. Their clay in general is well sifted and contains few particles of sand and stone; but the familiar Olynthian mica, with its yellowish silvery tinge, is present in all the pieces, proving the native origin of this ware. The fragments in our possession seem to belong to the following shapes:

1. Wide-mouthed deep bowls. The handles belonging to such bowls are slender, cylindrical and tall. Their biscuit is rather thin, averaging 0.003 m. below the rim, well baked and usually red to the core. No complete specimen was discovered, but the fragment **P 25** illustrated on Plate 23 preserved enough of the body of the bowl to give us at least a knowledge of its opening. **P 25-A** represents the restored bowl. The mouth of the vessel is so large (as reproduced the diameter of its opening measures 0.22 m), its inner capacity as indicated by the curve of its side so big (the inner capacity as restored amounts to 0.085 m.) that a single slender handle of the knobbed type could not be of great use when the vessel was full. The bowl therefore was restored with two handles; it is probable that all such bowls had two handles.

2. Deep cups with one thick, flat and short handle, **P 26** a-h, Plate 24, especially c, d. The fragments indicate that the shape of

the cups to which they belong is similar to that of the cups discovered at Chauchitsa by Mr. Casson.<sup>8</sup> The biscuit is well baked, but quite thick, averaging 0.005 m. below the rim, and of a brown-buff color.

In both shapes the handles are vertical and they are composed of a cylindrical or a flat piece of clay standing upright above the rim, one end of the base of which is attached to the rim of the bowl, while the other end forms a loop attached to the widest part of the body of the vase. Their sizes vary. The length of the handles belonging to the bowls varies between 0.15-0.11 m. and their projection above the rim averages 0.065 m. The length of the handles belonging to cups ranges between 0.09-0.13 m. and their projection above the rim averages 0.04 m. The top of the handles is pointed or rounded, Plate 24, **P 27** f, h, i; flattened, **P 27** a, e, g; flat like a disc with sharp projecting edges, **P 26** b, c, d, h. Some of them bear incised lines just below the cap.

### GROUP III

Practically all the vases belonging to this group are wheel-made and of a well-sifted and well-baked clay. Their biscuit averages 0.006 m. in thickness and their surface is often covered with a wash similar in color to that of the clay. On this wash the designs are painted, usually in a bright red paint. The vases of this group can be separated into the following shapes:

1. Shallow wide bowls, or phialae, with two horizontal handles, placed on the broad rim (Plate 25). They have a flat base and broad splaying-outward rim. Both their inner and outer faces are decorated with horizontal bands going around the body in wide circles and dividing the inner and outer surfaces into two undecorated zones. The handles and the inner and outer edges of the rim in many specimens are covered with the same glaze paint. Often parallel broad lines are placed in groups and at small distances on the rim. Concentric circles are painted on the bottom of the vases and on the base. The handles are of the

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<sup>8</sup> Casson, Fig. 3g, i, j. Cf. T. E. Peet, *The Stone and Bronze Ages in Italy and Sicily*, Pls. III, 7; IV, 8; VI, 4-5.



regular Olynthian flat type, with a concave surface. The dimensions of the bowl illustrated on Plate 25, **P 28**, are as follows: diameter of opening, 0.23 m.; diameter of flat base, 0.087 m.; depth, 0.064 m. The handles project from the edge of the rim 0.025 m. The decoration consists of a single broad band on the outer face and a double band on the inner, with concentric circles on the bottom (from trench 10). A more decorative variety of this shape is represented by the phialae **P 29** and **P 30**.

Vase **P 29**. Inv. 750 (Plate 25) is wheel-made and of well-sifted clay, presenting a reddish-buff surface abounding in yellowish-silvery mica. Its base is missing, as well as one of its horizontal handles. The preserved handle is of the flat type and on either side of its loop project two small knobs reminiscent of the well-known geometric handles. The rim is flat and projects beyond the side of the bowl. The decoration painted in a lustrous black paint, which at places has turned red by uneven baking, covers both the inner and the outer faces of the vase. A group of broad and narrow bands and another of two concentric circles divide the outer face into zones decorated with dots, a chain of buds, and pointed leaves. The handle and the part of the rim between the knobs are painted in lustrous black, while the rest of the rim is decorated with six groups of pointed dots or leaves, each group composed of 5-8 dots. The decorative scheme of the outer face is very elaborate and artistic; that of the inner is simpler and crude. A broad band is painted below the rim and the rest of the preserved ground is divided into two zones by a broad band enclosed by narrower rings. The uppermost of the zones is decorated by leaves and dots placed irregularly in five or six groups, while the lower is apparently plain. The bowl as restored has a diameter of 0.41 m. and a height of 0.13 m. The width of its flat rim is 0.015-0.02 m.

Vase **P 30**. Inv. 404 (Plate 25) is identical in shape with the preceding, but its loop handles are narrower and their knobs are smaller and have a conical shape. It is wheel-made and of buff well-sifted clay, full of the Olynthian mica. The decoration is

painted in black lustrous paint and covers both the inner and the outer faces of the bowl. It consists of bands enclosed in rings dividing the ground into zones. The zones of the inner side are undecorated, while those of the outer surface are covered with a double row of pointed leaves arranged on either side of a thin line, which may stand for a twig or vine. The zone immediately below the rim is decorated with a single row of leaves. The outer side of the handles is covered with a broad stripe of color, as are the knobs, and the flat rim is decorated with six groups of dots or pointed leaves placed at regular intervals. Each group is composed of six to eight dots. The bowl was broken and mended in antiquity with two lead clamps in the usual manner. Height of the vase as restored, 0.122 m.; diameter of opening, 0.40 m.; diameter of base as restored, 0.12 m.; width of the rim, 0.016 m. (It was found in granary G. 8).

A great quantity of sherds belonging to such bowls was discovered in practically all the granaries, proving that this shape was a usual and favorite one and enjoyed a lasting vogue.

2. Deep wide bowls, on a high conical base, with two loop handles set obliquely a little below the broad rim (Plate 26). No complete vase of this type was discovered, but many fragments, such as **P 31** a-b, prove that the shape was very common. The bowls are wheel-made, of well-sifted clay, well-baked and present a reddish-buff surface. The design painted in lustrous red paint covers both the outer and inner faces of the bowl. It consists of double broad horizontal bands dividing the ground to be decorated into zones. A single row of leaves covers each zone. The conical base of the bowls is always covered by the paint used for the decoration. The rim is often decorated with broad and short parallel lines set at small distances.

3. Shallow bowls of the basin type (Plate 26). They stand on a disc base, separately made from the rest of the vase, and possess two vertical handles rolled over and attached to the lip, and a flat splaying-out rim. Vase **P 32**, Inv. 751 (Plate 26) is representative of the shape. It is wheel-made and of a buff clay

full of Olynthian mica. The decoration, drawn in a reddish-black matt color, is confined to the inside of the vase. The rim is decorated with festoons placed on either side of the handles, with two groups of four lines each painted between the festoons, and a stripe drawn over the top of the handles. A broad band below the rim and three more bands around the bottom complete the decoration. The vase was found in Granary G 8 and stands 0.12 m. in height. The maximum diameter of its opening is 0.29 m., while that of its base is 0.15 m. The rim is 0.02 m. wide.

4. Deep bowls with a globular body (Plate 26). They possess a short conical base, a globular body, a well-defined neck and a flat rim spreading outward well beyond the outline of the neck. Two loop handles are placed vertically on the shoulder. Although many fragments belonging to vases of this shape are among the finds, not a single complete vessel could be pieced together. The most complete example (**P 33**) is illustrated in Plate 26. It is wheel-made and of a reddish clay full of mica. Its decoration, painted in reddish-brown paint, is composed of rings, bands, wavy lines and groups of four-pointed leaves or dots, placed irregularly in the zone over the handle. Similar groups of two-pointed leaves are placed on the flat lip at regular intervals. A broad stripe covers the outer side of the handles and is continued beyond their base. The fragment illustrated is preserved to a height of 0.21 m. and the diameter of its opening as restored is 0.50 m. It comes from Granary G 11.

5. One-handled bowls. They stand on a flat disc slightly raised at its outer center, possess sides opening out directly from the base and rounding to form a flat but sharp edged lip, and a flat handle placed horizontally a little below the rim. They are wheel-made but their form is not very regular. Their decoration is very simple and usually consists of a single band painted on the inner surface. This shape is well represented.

Vase **P 34**. Inv. 7 (Plate 27) is wheel-made and of a coarse reddish-buff clay full of Olynthian mica. It bears a band painted in reddish-black color around its rim and an unintentional

design (?) on the inside formed by the trickling of the paint. It stands 0.03 m. high; the diameter of its opening is 0.08 m., while that of its base is 0.04 m. It was found in the shop by Granary G 1, 0.50 m. below surface and above the burnt layer. It dates, therefore, from post-Persian times.

Vase **P 35**. Inv. 88 (Plate 27) is wheel-made and of a coarse buff clay rich in mica. Inside it bears a wide band painted in matt black paint. It was found in Granary G 1. It stands 0.04 m. high; the diameter of its opening is 0.11 m. and that of its base 0.05 m.

Vase **P 36**. Inv. 519 (Plate 27) is wheel-made and of a brick-red clay containing mica. It was found in Granary G 11 and stands 0.04 m. high; the largest diameter of its opening is 0.12 m. and that of its flat base is 0.04 m.

Vase **P 37**. Inv. 506 (Plate 27) is wheel-made and of brick-red clay. The handle is missing. Its decoration, almost obliterated, is painted in bright red color and consists of narrow bands placed on the rim and around the bottom. It stands 0.04 m. high; the diameter of its opening is 0.10 m., while that of the base is 0.05 m. It was found in Granary G 18.

These bowls are native to Macedonia and form one of the characteristic local wares.

6. Scyphi with sharp straight rims, **P 38** (Plate 27). The lower parts of such scyphi are not preserved. The loop handles are set horizontally a little below the sharp rim. The decoration on the outer face, in bright red to brown paint, consists of broad horizontal bands enclosed by wide rings, and double and single rows of a leaf pattern filling the zones made by the bands. The inner face is decorated by broad horizontal bands only. The outer side of the handles is covered with a broad stripe. Scyphi with part of their bodies covered with solid paint, or of a black surface with a purple band a little below the rim, are common during this and the post-Persian period (cf. *A.J.A.*, XXXVI, 1932, p. 127, Fig. 10, from grave No. 3, Riverside Cemetery).

7. One-handed cups. They stand on a short ring base, usually have a splaying-out rim and a flat handle starting from the rim

and terminating a little over the base. Their decoration consists chiefly of a broad band painted just below the handle.

Vase **P 39**. Inv. 330 (Plate 27) is a fragmentary example of this shape. It is wheel-made and of buff clay full of mica. Its decoration is painted in black. Besides the regular band on the body, a circle was painted on the bottom and a stripe on the outer side of the flat handle. The vase stands 0.06 m. high and the diameter of its base is 0.045 m. It was found in Granary G 1.

Vase **P 40**. Inv. 279 (Plate 27) is almost complete, with a part of the rim missing. It is wheel-made and of a reddish-buff well-sifted clay containing mica. The decoration is painted in reddish-brown paint and consists of bands painted on the rim and over the handle, on the body below the handles and on the inner face over the bottom. This last band was evidently made in a hurry as the vase was revolving on the wheel; it was not properly closed in a circle but has the appearance of a false spiral. The vase was found in Granary G 11 and stands 0.06 m. high; the diameter of its opening is 0.10 m., while that of its base is 0.05 m.

8. Cups without handle. Vase **P 41**, Inv. 392 (Plate 27) is the only painted example of this shape, although among the finds are many plain specimens. In form it is more developed than the plain ware, from which it differs in the rounded lower part of its body. It is wheel-made and of a coarse red clay full of mica. The decoration, painted in a dark-red color, consists of thin and broad stripes crossing at right angles. The vase was found in Granary G 1, stands 0.065 m. high and has a maximum circumference of 0.29 m. The diameter of its mouth is 0.09 m., while that of its base is 0.04 m.

9. Ascoid vases (Plate 28). Two varieties can be distinguished. To the first belong vases **P 42**, Inv. 118, and **P 43**, Inv. 119. They stand upon a short conical base, have a biconical body closed on the top, with a vertical spout at the one corner ending in a wide mouth with spreading rim. The opposite to the spout corner is pointed. A single flat handle is placed between the spout and the pointed end.



Vase **P 42**. Inv. 118 (Plate 28) is made of reddish-buff clay and bears a band painted in white pigment around the middle of its body. It was found on the S. Hill 0.60 m. below the surface. It measures 0.134 m. in height, its greatest perimeter amounts to 0.34 m., the diameter of its spout is 0.047 m., and that of its base 0.056 m.

Vase **P 43**. Inv. 119 (Plate 28) is of reddish-buff clay and was found with the preceding. The decoration consists of a wide band painted in white pigment around the body of the vase and of a broad stripe over the flat handle. The height of the vase is 0.15 m., its greatest perimeter 0.34 m., the diameter of the spout is 0.045 m., and that of the base is 0.063 m.

Vase **P 44**. Inv. 444 (Plate 28) is a complete example illustrating the second variety of this shape. It stands on a short conical base, has a flattened body, and a spout ending in a pinched-in, almost trefoil, lip. A broad handle originating at the lip terminates on the corresponding end of the top of the vessel. In the depressions of the lip small round pieces of clay were inserted, probably imitating rivets of metal prototypes. The vase is wheel-made and of red clay. The decoration of a darker red color consists of straight and wavy bands painted on the top and along the sides of the handle and of a wavy band painted on the top of the body of the vase and at a right angle to its handle. The vase was found in section Fw of the South Hill at a depth of 0.80 m.; i. e., below the burnt layer. It measures 0.014 m. in height, its greatest perimeter amounts to 0.366 m., the diameter of its base is 0.06 m. and that of its spout 0.03 m.

The ascoid shape has a long history in Macedonia as well as in the rest of Greece. It seems to have appeared in the Early Bronze or Early Helladic Age and probably was made in imitation of skin vessels.<sup>8a</sup> It continued to be produced at Olynthus even

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<sup>8a</sup> Ascoid vases from Macedonia: Vardaroftsa, pp. 14, 16, 62, Fig. 41. *Antiquaries' Journal*, VI, Pl. VIII, 2; *B.S.A.*, XXIX (1927-1928), p. 130, Fig. 10; p. 135, Fig. 14. From Thessaly: Wace and Thompson, *Prehistoric Thessaly*, p. 145; p. 178 and Figs. 123-124. Phocis: D. Fimmen, *Die kretisch-mykenische*

after the Persian destruction. Our examples strongly recall the duck vases of the Cyclades, and of Eutresis, especially vase P 44, which is a more primitive and less developed form than that of examples P 42 and P 43.

10. One-handled jugs. They stand on a short ring base, have a more or less globular body and a straight neck, ending in a rather broad rim splaying outwards. The handle, usually of the flat type, begins from the rim or a little below and terminates on the shoulder. The body is decorated with bands and floral designs. The better preserved examples of this shape are jugs P 45, P 46 and P 47 (Plates 29-30).

Vase **P 45**. Inv. 134 (Plate 29) is wheel-made and of buff clay well baked. Its decoration is drawn in bright reddish-brown paint. It consists of bands separating the body of the vessel into three zones. The lower two are undecorated, while the upper zone is decorated with a floral design placed in front and at the center and hanging from the joint of two wavy lines which form a bracket design. The base of the neck is marked by a band and the neck itself is decorated by a wavy broad stripe. The rim also is covered with a broad band, which descends over the flat upper side of the handle and ends in a double quirk below its base. The decorative scheme, especially the pendant floral design, is quite artistic and strongly reminiscent of the designs painted on Mycenaean ware of the later period.<sup>9</sup> The jug stands 0.32 m. high, the diameter of its mouth is 0.12 m., of its base 0.11 m., and its circumference at the widest point amounts to 0.826 m. The base is 0.014 m. high and the rim 0.01 m. broad. It was found in the

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*Kultur*, abb. 128. Boeotia: H. Goldman, *Excavations at Eutresis*, pp. 104, 160 and Fig. 223. Attica: from Hagios Kosmas not yet published. From Eleusis: Mylonas, *Προϊστορικὴ Ἑλευσίς*, p. 105, Fig. 84, 5. Corinthia and Argolis: C. W. Blegen, *Korakou*, p. 4. *Zygouries*, Fig. 86. Cyclades: *Phylakopi*, Pl. IV, 6-8. Ascoid vases are not in evidence during the Middle Helladic period, although they are found in Central Macedonia in the B. period (cf. Vardaroftsa, Fig. 41) and probably appear again in the last period of the Bronze Age in the earlier forms of the stirrup vases.

<sup>9</sup> Cf. *B.S.A.*, XXV (1921-23), Pls. VIb and Xd-f. Illustrated for the first time in *A.J.A.*, XXXVI (1932), p. 126 and Fig. 8.

Granary G 1. A second example, but in a more fragmentary form, was found in the same granary.

Vase **P 46**. Inv. 754 (Plate 30) is made of buff clay, well sifted but full of the Olynthian mica. In shape as well as decoration it is similar to the preceding example. The decoration is painted in lustrous reddish-brown paint and consists of bands and the floral design hanging from the joint of the bracket pattern which in turn depends on the band painted around the base of the neck. As restored the vase stands 0.30 m. high.

Vase **P 47**. Inv. 283 (Plate 30) is wheel-made and of fine buff clay containing Olynthian mica. Its shoulder is more pronounced than that of the preceding example and its body more globular. The flat handle and the rim of the vessel are missing; otherwise the specimen is complete. The decoration is painted in bright black color which in places has turned red by uneven baking. The short ring base and the neck are completely painted in solid black color. Bands and a belt of plain color painted on the shoulder divide the ground of the body into three undecorated zones. The zone of the shoulder is decorated with a chain of pointed leaves or dots pendant from the black color of the neck. The jug stands 0.18 m. high; the diameter of its base amounts to 0.08 m., while its greatest circumference is 0.50 m. This vessel was also found in one of the granaries (Granary G 7).<sup>10</sup>

11. Small one-handled jugs (Plate 31). In structural peculiarities they are similar to the plain jugs illustrated in Plates 19-20, i. e., they have a rounded base, a globular body, splaying-out rims and a flat handle stretching from rim to shoulder. The pattern, usually a group of vertical lines, covers the neck of the vessels, their bodies below the shoulder being completely covered by the paint used for the decoration. Jug **P 48**, Inv. 919 (Plate 31) is wheel-made, was found in Trench No. 4, and is perfectly preserved. It measures 0.05 m. in height; the diameter of its mouth to the outer edges of the rim is 0.046 m. Its clay, well-sifted but rich in Olynthian mica, has an average thickness of 0.002 m. Its surface

<sup>10</sup> Illustrated in the *A.J.A.*, XXXVI (1932), p. 126 and Fig. 9.

is covered by a reddish slip, on which the pattern, limited to the neck and composed of broad vertical parallel lines, is painted in a glaze brown-black in color. The splaying-out rim is also decorated by dots which suggest strongly the leaf pattern employed in shapes "2" and "6".

Vase **P 49**. Inv. 354 (Plate 31) is wheel-made and of coarse buff clay full of mica. The decoration is painted in black and consists of irregular broad bands placed on the shoulder and of large dots painted around the rim. The lower part of the body of the vase is covered with solid black paint. The vase comes from section G of the South Hill (Meghali Toumba) and it was found 0.80 m. below surface and under the burnt layer caused by the Persian conflagration. It measures 0.06 m. in height, its greatest circumference amounting to 0.22 m. The diameter of its mouth is ca. 0.05 m.

Vase **P 50**. Inv. 909 (Plate 31) is wheel-made. Its surface over the shoulder is of a buff-grey color while that below the shoulder and handle is painted in a brown-black paint. The vase is almost complete and it measures 0.05 m. in height. Its greatest perimeter is 0.23 m. It comes from Trench 4.

Vase **P 51**. Inv. 260 (Plate 31) is wheel-made and like the preceding example its lower half is covered with brown-black paint. It is well preserved, with small parts of the flat rim missing. It was found on the South Hill and at a depth of 0.60 m. It measures 0.05 m. in height and the diameter of its mouth amounts to 0.058 m.

12. Two-handled jugs of the amphora type. They differ from the one-handled jugs in the number of handles and their position, and in their rolled-over rims. They possess two loop handles set vertically on their shoulders, and a neck that opens upwards. Many fragments such as **P 54 a-c** belonging to such jugs are among the finds (Plate 31) and jugs **P 52** and **P 53**.

Jug **P 52**. Inv. 551 (Plates 32-XXXIII) is almost complete with only a few fragments of the body and part of the neck and rim missing. It is wheel-made, of buff clay, and bears an elaborate

decoration painted in brownish-black and red colors on a light-buff wash which covers the surface of the vase. On its body a zone, limited above and below by broad and narrow bands, is reserved for the main decoration. This zone is further subdivided into two metopes by stripes painted on the outer side of the handles and prolonged beyond their bases. The handle stripes end in a leaf design. Both metopes are decorated with three groups of conventionalized flowers or buds, opening upwards, painted in bright red. The neck, shoulder and the lower part of the body of the vase are decorated by rings, belts and bands drawn alternatively in matt black and brilliant red colors. The decorative scheme is very elaborate and the black and red colors painted on a light-buff background give a most pleasant polychrome effect. The color-scheme is shown in the color-plate painted by Mr. von Peschke (Pl. XXXIII). The many belts, rings and bands recall the geometric style, while the floral design and the striped handles can be duplicated from late Mycenaean jugs.<sup>11</sup> The vase stands 0.34 m. high, has a maximum circumference of 0.83 m., the diameter of its mouth is 0.12 m., and that of its base 0.11. It was found near Granary G at a depth of 0.50 m. below the present surface of the hill and immediately below the burnt layer caused by the Persian conflagration.

Jug **P 53**. Inv. 920 (Plate 31) is wheel-made and of reddish-buff clay. Its surface is covered with a buff slip on which the design, composed exclusively of bands, is painted in a lustrous brown-black paint which at places has been turned red by the firing. The outer side of the handle is covered by paint and there is a band going around the inner face of the neck. The vase stands 0.16 m. high; its maximum perimeter is 0.37 m. The diameter of its mouth is 0.055 m., while that of its base is 0.065 m.

Vase **P 55**. Inv. 499 (Plate 31) is made of coarse red clay and it bore a decoration consisting of broad bands painted around the

<sup>11</sup> Cf. *B.S.A.*, XXV (1921-23), Pl. X, f. The floral designs were not uncommon in Cretan ware of the Late Minoan period. Cf. Sir Arthur Evans, *The Palace of Minos*, III, Figs. 186, 187. Hadjidakis, *Ἀρχ. Ἐφ.*, 1912, p. 204 and Fig. 8; Harriet Boyd, etc., *Gournia*, Pl. VII, 24, and Pl. G 2. For Cyprus and the east Aegean cf. our note 57.



body in white. The height as preserved is 0.11 m., the greatest perimeter 0.286 m., and the diameter of the base 0.046 m. One of the vertical handles and parts of the neck and rim are missing.

13. Amphorae. With a straight neck, very broad rim and vertical handles stuck against the neck and rim. (P. 56 c, Plate 34, is a restoration of the probable shape of such an amphora.)

Fragments only such as **P 56 a-b** belonging to the neck of amphorae were found. They bear a simple linear decoration, consisting of broad wavy lines and straight bands, painted in a reddish-brown, or brown-black lustrous paint on their reddish-buff clay. Dots or short parallel lines are also placed on the broad rims and their handles are completely covered with the paint used for the designs. Cf. Vardaroftsa, Fig. 14; Rey, *B.C.H.* XL-XLI, 1917-19, Fig. 48.

14. Hydriae. Vase **P 57**. Inv. 313 (Plate 35) is the only almost complete example preserved. It has two loop handles, one of them missing, set horizontally on the shoulder, and a vertical one starting a little below the rim and ending on the shoulder. It stands on a short base, has a globular body and a very broad neck. A plastic ring is found at the point where the neck is attached to the shoulder, probably indicating that the two were first made as separate pieces and then joined. The rest of the vase would hardly justify the supposition that it was made after a metallic prototype. It is wheel-made and of a buff clay well-sifted and well-baked and rich in Olynthian mica. Its decoration, painted in brilliant brown color, consists of horizontal bands dividing the ground into four zones, and of three broad stripes decorating three of these zones. The vase stands 0.16 m. high. Its greatest circumference is 0.425 m. and the diameter of its base 0.08 m. It was found in Granary G 7.

15. Two-handled pitchers. They stand upon a short conical base, possess an oval or globular body, narrow tall neck on either side of which are placed two large strap-handles ending on the shoulder. They bear a simple decoration painted in white pigment and consisting mainly of bands. A complete specimen of this shape is described with the monochrome ware and it seems that

such pitchers continued to be produced during the red-figured period.

Vase **P 58**. Inv. 927 (Plate 35) is wheel-made and of a brick-red clay. A broad wavy band is painted a little below the handles, and it seems that a design was drawn on the neck, small parts of which can be seen below the break. The vase as preserved measures 0.19 m. high; its greatest perimeter is 0.50 m., and the diameter of its base is 0.09 m.

Vase **P 59**. Inv. 535 (Plate 35) is of reddish-buff clay and is wheel-made. The neck and handles are missing. A broad band around the body seems to have formed the only decoration. The vase as preserved measures 0.14 m. in height; its greatest perimeter is 0.40 m., and the diameter of its base is 0.07 m.

**16. Oenochoe. a.** With a trefoil lip. Very few painted examples have been discovered, and those in a fragmentary condition. They have a short conical base, a more or less cylindrical body with a well-defined neck and a flat handle rising over the rim, from which it originates, and ending on the shoulder. Their decoration consists chiefly of bands.

Vase **P 60**. Inv. 280 (Plate 35) is wheel-made and of a coarse greenish-buff clay. The decoration is painted in matt black color and consists of bands drawn on the rim, neck and body, and of three irregular groups of painted dots or leaves, placed on either side of the handle and at the center of the front. A broad stripe covers the flat upper side of the handle. The vase as preserved stands 0.15 m. high, the diameter of its opening is 0.05 m., and its greatest circumference is 0.38 m. It was found in Granary G.

Vase **P 61**. Inv. 464 (Plate 35) is wheel-made of coarse buff clay with decoration in dark red. This consists of short horizontal stripes on the handle, of a band around the rim, and of elliptical leaves or dots painted on the body. The vase was found in Granary G 7 and measures 0.096 m. to the top of the handle; the greater diameter of the elliptical mouth amounts to 0.04 m. The diameter of the base is 0.04 m., and the greatest perimeter is 0.18 m.

b. With a straight lip. They have a flat bottom, a long and cylindrical body and probably one flat handle. The examples discovered are fragmentary and we do not definitely know the shape of the handle and mouth, but probably they had a round mouth and straight lip. They are made of well-sifted buff clay and the neck and part of the body are covered with a brown paint (Plate 35).

Vase **P 62**. Inv. 120 (Plate 35) is wheel-made and of pinkish-buff clay containing mica. The height as preserved is 0.12 m., the greatest perimeter is 0.19 m., and the diameter of the base is 0.04 m. It was found in Granary G 7.

Vase **P 63**. Inv. 121 (Plate 35) is wheel-made and of pinkish-buff clay full of mica. It was found with the preceding in Granary G 7. Preserved height 0.114 m., greatest perimeter 0.22 m., diameter of base 0.04 m.

17. Jars with two vertical handles. They might be called urns, but since our examples were not used for burial purposes with which we commonly associate urns, we prefer to call them jars. They stand on the same short conical base which is so characteristic of this pottery, have a globular body, a very short, almost non-existent vertical neck, and a flat rim. The opening is very broad and the flat and rounded loop handles set vertically on the shoulder rise well above the mouth. This shape seems to have been very common at Olynthus; we have five almost complete examples besides numerous fragments. Two of them bear a decoration painted in bright reddish color, while the decoration of the remaining three is drawn in a chalky dull white pigment. Probably it is the same as the white slip which is found in some of the Olynthian vases. In many examples it hardly shows. The design usually consists of two horizontal bands painted below the handles and of a wavy stripe between the handles which is continued over their outer surface.

Vase **P 64**. Inv. 303 (Plate 36) is wheel-made and of a pinkish-buff clay full of Olynthian mica. Its decoration is painted in reddish-black and consists of bands drawn on the shoulder and of

stripes placed diagonally on the upper side of the handles. The vase to its rim measures 0.13 m. and to the tip of the handles 0.15 m. in height. The diameter of its opening is ca. 0.085 m. and that of its base 0.075 m. Its greatest circumference amounts to 0.48 m. It was found on the east side of the south hill (Sect. E), immediately below the burnt layer caused by the Persian conflagration.

Vase **P 65**. Inv. 284 (Plate 37) is wheel-made and of a buff well-sifted clay rich in Olynthian mica. One side, the rim and the handles are missing. The decoration is painted in reddish-brown and consists of bands dividing the ground into three zones, the uppermost of which is decorated with a wavy broad stripe and pointed dots or conventionalized leaves irregularly placed above and below the stripe. It seems that a more elaborate pattern was drawn near the missing handles of which a cross-shaped design is preserved on one side. The vase as preserved is 0.14 m. high and has a maximum circumference of 0.57 m. The diameter of its base is 0.09 m. It was found in Granary G 7.

Vase **P 66**. Inv. 187 (Plate 36) is wheel-made and of a buff clay full of mica. It is practically complete and its decoration in chalky white pigment is comparatively well preserved. It consists of two horizontal bands painted below the handles and of a wavy stripe painted between them. This stripe is continued over the outer side of the handles. The vase stands 0.16 m. high to the rim and 0.18 to the top of the handles. Its maximum circumference is 0.62 m. The diameter of its opening is 0.10 m. and that of its base 0.085 m. It was found in Granary G 7.

Vase **P 67**. Inv. 921 (Plate 36) is wheel-made of a buff well-sifted clay containing mica. The decoration painted in chalky white pigment is identical with that on vase **P 66**. It is 0.225 m. high to the top of the handles and 0.20 to the rim and has a maximum circumference of 0.86 m. The diameter of its opening is ca. 0.15 m. and that of its base 0.12 m. It was found in Granary E 2 in the campaign of 1928.

Vase **P 68**. Inv. 922 (Plate 36) is wheel-made of a brick-red

well-sifted clay full of mica. The decoration painted in white consists of three bands and the wavy stripe found in the previous examples. It is 0.133 m. high to the rim and 0.15 to the top of the handles. Its maximum circumference is 0.58 m. The diameter of its opening is ca. 0.10 m. while that of its base is 0.09 m.

In shape the white-painted vases are identical with the ones decorated in brighter color, and the decoration composed chiefly of bands is the same. We find more often the wavy stripe which is paralleled by the irregular pattern drawn on the shoulder of vase **P 64**. Their clay full of the Olynthian mica proves that both the dark and the light painted jars are local products and not importations.

Besides these seventeen shapes, which, judging from the many fragments found, were very common at Olynthus, we have the following solitary finds:

Large Crater **P 69**. Inv. 271 (Plates 37-38). In shape this vase can be considered as a more decorative and developed form of the jars with vertical handles described above. (Plate 36). It has the same short upright neck, the same loop handles placed vertically on the shoulder, but it differs in its well formed high base and its oval body.<sup>12</sup>

It is wheel-made and of a well-sifted pinkish clay which, however, contains mica. Its outer face is completely covered with an elaborate decoration painted in a bright light-red color. Broad belts of solid paint divide the ground of the body of the vase into four zones, the upper three of which are decorated, while the lowest fourth remains plain. The widest zone is that on the shoulder and it is divided into two metopes by a motive placed under the handle. This motive consists of two spirals placed back to back between which rises a heart-shaped leaf. The design filling both

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<sup>12</sup> In shape this vase recalls the well-known geometric craters on a high base. Cf. especially, F. Poulsen-C. Dugas, *Vases Archaiques de Délos*, B.C.H., XXXV, (1911), p. 376, Fig. 36. In the shape of the body, position of handles and neck it resembles the so-called urn-strainers from Crete from which it differs in the form of the base which is purely geometric. Cf. *J.H.S.*, XXII (1902), Pl. XII, 2, and *Gournia*, Pl. IX, 1.



metopes is the same and consists of a group of ivy leaves placed between tendrils and flanked on either side by four spirals joined in such a way as nearly to form a swastika. The second zone is the plainest of the three and is filled with parallel wavy lines; two narrow rings enclose the belt which separates the second from the third zone. This last zone is decorated with ivy leaves drawn over and below their slender vine. The outer sides of the handles and the rims are covered with color, and the base is decorated by bands and rings.

In spite of its fragmentary condition the vase exhibits a graceful and well defined contour, and both its shape and its decoration place it among the best works of the pre-Persian Olynthian potters. The painted design is extremely interesting. The designer follows the traditional zonal arrangement and yet he delights in curvilinear and free hand representations with which he fills his limited grounds. The zones and belts recall the geometric technique, while the curvilinear and naturalistic designs carry us back to the good Mycenaean traditions. Especially noteworthy is the decoration of the third zone. Not only are the ivy leaves rendered according to nature, but they are well adapted to the limited space they decorate, and their arrangement over and below their vines lends to the composition a subtlety and a life-like appearance worthy of Mycenaean and Minoan days.<sup>13</sup> The vase stands 0.65 m. high, and has a maximum circumference of 1.90 m. The diameter of its mouth is 0.30 m. while that of its base is 0.25 m. The base has a height of 0.9 m. and the depth of the crater is 0.56 m. It was found in Granary G 8.

A unique lop-sided vase (P 70) was found in fragments and patched together (Plate 39). It is of an elliptical shape, with a flat base raised on a ring, broad rim and presumably a spout or a handle in the middle of one of the shorter sides. The beginning of the spout or handle is clearly shown in the illustration. The vase measures 0.31 m. in length from the restored edge of spout, and 0.165 m. in width. Its base has a diameter of 0.105-0.11 m.

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<sup>13</sup> Cf. *Gournia*, Pl. IX, 1, urn-strainer belonging to the "Pottery Town Style (L. M. I)" for a similar arrangement of the ivy pattern.

Its inner capacity is 0.056 m. It is made of fairly well-sifted clay of a reddish-buff color, it is well baked and its surface, full of the Olynthian mica, is very porous. It bears a geometric decoration on its inner and outer faces drawn on the clay in lustrous purple paint. The design on the inner face is quite elaborate. Four circles are drawn around its bottom. Sixteen and fourteen parallel broad lines starting from the circles and reaching the rim cover the shorter sides. A row of four to five small festoons placed on the outer circle of the bottom and a wavy line placed below the rim form the decoration of the longer sides. The broad rim of the vessel is decorated with groups of short parallel straight lines at short distances apart. The main design on the outer face of the vase is a broad horizontal band, averaging 0.025 m. in width, placed a little above the ring of the base. Below the rim a wavy line encircles the upper part of the vessel. One circle decorates the part of the base within its ring. The use of this remarkable vessel is unknown to us today. It is interesting to compare it, however, with the trays found at Aegina by V. Staes.<sup>14</sup> They bear a single handle on one of their shorter sides. Probably the slight rise on the short side of our example marks the beginning of a similar handle instead of the restored spout. Such trays bearing geometric designs were also found at the Argive Heraeum during the early excavations there of the American School of Classical Studies.<sup>15</sup>

Jar **P 71**. Inv. 924 (Plate 39) is wheel-made and its surface is covered by a buff slip which has flaked off in many places. Its clay is well sifted, does not contain particles of mica and is of a reddish-buff color altogether different from that of the Olynthian clay. The vase stands on a short conical base, has a globular body, and its neck is concave in profile. A zig-zag pattern between two broad bands is placed between the handles. Bands are also painted just below the rim and around the wider part of the body below the lower end of the handles. The upper face of the pre-

<sup>14</sup> Cf. 'Αρχ. Ἐφ., 1895, Pl. 12.

<sup>15</sup> C. Waldstein, *The Argive Heraeum*, Vol. II, Pl. LVIII, 9.

served handle is covered with paint. These designs are painted in a brown-black glaze which in places was turned red by the firing. The dimensions of the jar are: height 0.15 m., diameter of opening 0.10 m., diameter of base 0.06 m. Greatest perimeter 0.28 m.

Vase **P 72**. Inv. 925 (Plate 39) is wheel-made, possesses the same conical base as vase No. P 68, but a little more pronounced and the same vertical handles placed on its shoulders. As preserved it stands 0.14 m. in height; the diameter of its base is 0.07 m. The decoration, consisting of elongated triangles with their apices towards the base, is painted in the same lustrous black paint on the white slip of the vase. The motive of the triangles is found in Macedonia;<sup>16</sup> but the shape of the vase, the clay, and the white slip on which the designs are painted are foreign to the Olynthian ware.

Vase **P 73**. Inv. 926 (Plate 39) is wheel-made. It measures 0.15 m. in height to its broken neck and bears a band decoration on its buff ground. It has a flat base 0.06 m. in diameter, and it had one handle ending on its shoulder.

The lack of the characteristic Olynthian mica and the different quality of the clay of vases P 71-P 73 indicate that they probably are importations.

Vase **P 74**. Inv. 196 (Plate 39) is wheel-made and of buff clay. The upper part of its body as well as the broad strap handle is covered with bright red paint. It stands on a very short conical base, has a pear-shaped body and a flat handle from the rim to the shoulder. It comes from Granary G 7 and it measures 0.055 m. to the top of its handle; its greatest perimeter is 0.15 m., the diameter of its opening is 0.03 m. and that of its base 0.035 m.

Miniature column crater with cover **P 75**, Inv. 500 (Plate 40), is wheel-made and of coarse buff clay, on which the decoration is applied in red color. This consists of wavy stripes or festoons painted on the neck and between the handles and of two narrow bands placed around the body and below the handles. The upper

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<sup>16</sup> Cf. designs of the western Macedonian vases in Boubousti, Fig. 24.

face of the broad rim is painted red. The cover is of a conical shape with a knob at the center and it is of black color, due probably to smoke. It was found in Section F of the South Hill, 0.80 m. below level under the burnt layer, and measures 0.09 m. in height. The greatest perimeter is 0.30 m., the diameter of its opening is 0.104 m. and of its base 0.05 m.

Probably cover **P 76**, Inv. 405 (Plate 40), belongs to a similar vase. It was found in Granary G 11 and is wheel-made of light red clay. The decoration painted in darker red consists of bands dividing the surface into zones filled by a leaf pattern, and of five radiating stripes drawn on the upper face of the knob.

Bowl **P 77**. Inv. 483 (Plate 40) is wheel-made and of buff clay full of mica, with a decoration in brown-black lustrous color. This decoration consists of vertical parallel stripes placed on the inside, partly on the lip, and of a single row of elliptical leaves drawn on the outer face and between the handles. The height of the vase is 0.05 m., its greatest perimeter 0.30 m., the diameter of its opening 0.094 and of its base 0.04 m.

Bowl **P 78**. Inv. 318 (Plate 40) differs from the preceding in its taller base, its rounder body, and its horizontal handles. It is wheel-made and of buff clay on which the decoration is applied in brownish-black lustrous color. It consists of bands painted on the base and around the rim and of wavy stripes drawn in irregular shapes on the body. The height of the vase is 0.04 m., the diameter of its opening 0.03 m., that of its mouth 0.073 m.

Among the fragments which can hardly be classified are the sherds illustrated in Plate 40. They come from different parts of the Meghali Toumba. Fragment **P 79** was discovered in trench No. 12, **P 80** in trench 4. They present a surface covered with a buff slip on which the design, four vertical parallel lines alternating with concentric circles, is drawn in brown-black glaze paint. The splaying-out rim of fragment **P 79** and the ring of the base of fragment **P 80** are completely covered by the glaze paint used for drawing the design on the body of the vase. The shape of the vessel to which fragment **P 80** belonged can hardly be determined;

but that of fragment P79 is evidently a deep bowl with splaying-out rim similar to the sub-Mycenaean derivative bowls from Central Macedonia and Marmariani.<sup>17</sup>

#### GENERAL REMARKS ABOUT THE PAINTED POTTERY

The description of the vases belonging to group III has made it evident that they form an important class of Olynthian pottery. That they were made locally, with the exception of vases P 71-P73, is proved by the silvery mica that is found so abundantly in the clay of this district of Chalcidice. Although the vases described belong to various shapes, they possess certain common structural characteristics which identify them as members of the same large family. The pre-Persian Olynthian potter gives to his vases, irrespective of shape, a short conical base, a rather globular body, a splaying-out flat rim, and a flat ribbon handle. The designer, probably the same as the potter, divides the entire surface of his vase into horizontal zones by means of bands. Sometimes the zones remain plain and the bands form the only decoration; but often they are filled with various designs which fall into two classes. They are either curvilinear or naturalistic motives. To the first belong the wavy bands and lines, the spirals and the festoons; to the second the ivy leaves and leaf patterns. To the latter also belong the pointed dots or leaves which are so freely used. Although these naturalistic designs decorate a limited ground, they possess a freedom characteristic of free hand drawing. They are often drawn with such vigor that they recall familiar Mycenaean and Minoan motives. Among curvilinear patterns we find besides the spiral the running quirk pattern of the Late Helladic potter, filling zones limited by bands **P 81** (Plate 41). In fact, the whole system of decoration recalls the latest Mycenaean style which Mr. Wace has called the Granary style. It is also noteworthy that the designer very often covers the bases with solid paint and almost always paints a broad stripe over the outer side of his flat handles. The paint used for decoration is usually

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<sup>17</sup> Heurtley, Fig. 25.



of a bright reddish-black color, and in a very few instances a white chalky pigment is used, which seems foreign to Olynthian workshops.

#### GROUP IV

##### Monochrome Ware:

Comparatively little undecorated ware was discovered and that in a very fragmentary condition. It is of a coarser clay full of mica, but well-baked and with rather thick walls, averaging 0.008 m. in thickness. It is mostly wheel-made, but shapes are not so regular. The following shapes can be recognized.

1. Shallow and deep bowls similar to those described under shapes 1 and 2 of the painted variety.

2. One-handled jugs. In shape they are similar to the decorated examples.

Vase **P 82**. Inv. 597 (Plate 42) is of well-sifted buff clay. The upper part of its body is covered with bright brown paint. Preserved height 0.17 m. Diameter of base 0.08 m.

3. Two-handled pitchers. An almost complete example, vase **P 83** Inv. 694, is illustrated on Plate 42. It stands on a short conical base, has an oval body, and a narrow neck, on either side of which start two handles ending on the shoulder. It is wheel-made and of a reddish-buff clay full of mica. It was found in Granary G 11. The vase stands 0.22 m. high and has a maximum circumference of 0.52 m.; the diameter of its base is 0.08 m. The decorated vase No. P 58 is identical in shape with pitchers belonging to this class.

4. One-handled bowls similar to shape 5 of the decorated ware. Vase **P 84**, Inv. 100, Plate 42, is made of coarse buff clay full of Olynthian mica. It stands 0.11 m. in height; the diameter of its opening is 0.35 m. and of its base 0.10 m. The circumference of its opening is 1.10 m. It comes from Section E. of the S. Hill and it was found at a depth of 1.00 m. and below the burnt level.

5. One-handled cups similar to shape 7 of the decorated ware.

6. Scyphi, with two horizontal handles.

7. Cups without handles: They possess a flat bottom, a concave profile of body, and rim splaying outwards. Decorated vase No. P 41 evidently is a more elaborate example of this shape.

Vase **P 85**. Inv. 156 (Plate 43) is wheel-made and of a reddish-buff clay full of Olynthian mica. It stands 0.065 m. high; the diameter of its opening is 0.085 m., while that of its base is 0.06 m. On its rim it bears two perforations by which it could be suspended or its lid fastened.

Vase **P 86**. Inv. 562 (Plate 43) is wheel-made of a reddish clay containing mica. It is perfectly preserved and was found in Granary 11. On one side of the rim it has two suspension holes perforated after the vase was baked. It stands 0.065 m. high; the diameter of its opening is 0.08 m. while that of its base is 0.035 m.

Vase **P 87**. Inv. 320 (Plate 43) is wheel-made and of brick-red clay full of mica. On the preserved part of the rim are two suspension holes made after the baking. It stands 0.062 m. high. The diameter of its base is 0.03 m.

Vase **P 88**. Inv. 314 (Plate 43) is a little more developed in shape. It possesses a short conical base, a body opening towards the center and narrowing a little at the neck. The rim is not preserved, but it evidently splayed out considerably. It is wheel-made and of a coarse red-brick clay full of mica. Its height is 0.205 m. and the diameter of its base, 0.11 m.

#### GENERAL REMARKS AND CONCLUSIONS

In describing our pottery we have seen that sherds and vases belonging to Group I were found in the unstratified lower levels on which the pre-Persian city was built. Their date therefore cannot be calculated from our Olynthian evidence. Of one thing, however, we can be certain: that they antedate the pottery of Group III, which seems to belong to the city destroyed by the Persians. This fact and the similarities which Group I presents to pottery discovered in the stratified Macedonian sites place it within approximate chronological limits.

We can hardly base any conclusions on the domestic ware illustrated on Plates 18-19, although it presents the globular body, flattened base, and splaying-out rim, elements characterizing the Early Iron Age coarse ware of Central Macedonia.<sup>18</sup> Vases similar to those represented in our Plates 19, 20, and 21 were discovered at Corinth by Professor T. L. Shear "on the same level with geometric kraters,"<sup>19</sup> and at Eleusis by Dr. K. Kourouniotes in stratified levels belonging to the eighth and seventh centuries along with proto-Corinthian ware.<sup>20</sup> At Olynthus similar vases were found in the débris of the burnt city (Plate 31) and at least one, Inv. No. 77, was discovered in grave 6 of the Riverside Cemetery,<sup>21</sup> that dates from the fifth century. It is evident therefore that they were produced during a long period and even after the Persian destruction when they were used at least as *κερίσματα*.<sup>22</sup> All the examples described in this study were discovered in levels belonging to an older period than that characterized by the red-figured ware and some are older than the granaries. Their rather advanced forms will not allow us to equate them with the Corinthian pots, which we think are dated too early. We would rather use the Eleusinian date which is derived from stratified levels and conclude that this monochrome ware was probably produced during the seventh century.

<sup>18</sup> Vardaroftsa, Pl. XVIII c and Pl. XX, 2.

<sup>19</sup> Cf. *A.J.A.*, XXXIV (1930), p. 415 and Fig. 8.

<sup>20</sup> I am indebted to Dr. K. Kourouniotes, Director of the Archaeological service of Greece, for his permission to mention his finds. The vases from Eleusis are not published yet, but I had a chance to study them during my collaboration with Dr. Kourouniotes. For similar vases from Thera, cf. *Thera* II, p. 231 and Fig. 428a-b, and *Ath. Mitt.*, XXVIII, 1903, pp. 122-123, Fig. 32. Also J. Bochlau, *Aus Ionischen und Italischen Nekropolen*, Pl. VI, 8.

<sup>21</sup> Cf. D. M. Robinson, in *A.J.A.*, XXXVI, 1932, pp. 125-126.

<sup>22</sup> It has been noticed that vases no longer used for the needs of the living are especially produced to be placed in graves. Their quality, workmanship, and form were, one might say, sanctioned by the tradition of long usage. Cf. Tsountas, *Αρχ. Έφ.*, 1898, p. 181; Mylonas, *A.J.A.*, XXXVI (1932), p. 116; *Προϊστορική Έλευσίς*, pp. 137 and 160. Probably jugs of this or of a little more developed shape were produced and used as domestic ware in a later period, since such pots change but slowly.

In the plain ware of Group I we have jug **P 17** with the cut-away neck. This vase is similar to those found in Central Macedonia<sup>23</sup> and belongs to the second type of Early Iron Age Pottery, as distinguished by Mr. Heurtley.<sup>24</sup> Jugs with cut-away necks made their appearance in Macedonia during the Mycenaean<sup>25</sup> and sub-Mycenaean periods (1350-1000 B. C.), but they became common during the Early Iron Age. They continued to be produced in that district down to the fourth century. The evidence obtained from the comparison of our vase with the other Macedonian examples helps only to place it within the great chronological range of 1350-400 B. C. Our specimen, however, is pre-Persian and older than the pottery belonging to Group III; furthermore, it was found with the monochrome ware which, as we have seen above, was probably produced during the seventh century. Consequently we can conclude that the eighth and sixth centuries can form the limits within which our jug could be placed with some probability. More accurate dating than this at present is impossible.

No definite and exact date can be obtained from the raking-handles and the scraped ware discovered at Olynthus. The raking-handles, illustrated on Plate 21, are identical with such handles from Central Macedonia. Mr. Heurtley traced the Macedonian raking-handles and the bowls to which they belong to the Bronze Age.<sup>26</sup> He further proved that bowls of the Bronze Age have handles set obliquely on the rim,<sup>27</sup> while those of the Early Iron Age have horizontal handles.<sup>28</sup> Our specimens **P 19** b, c seem to have been placed horizontally on the rim, especially fragment

<sup>23</sup> *B.S.A.*, XXIV (1919-21), p. 20, Fig. 14; p. 26, Fig. 21b.—XXVI, p. 10, Figs. 3k-m, p. 18, Fig. 7; p. 20, Fig. 9. Heurtley, Pl. XII, Fig. 19 and p. 52. Boubousti, p. 188, Fig. 30, 1-2. From Pateli, Boubousti, p. 191, Fig. 30. Skyros: *B.S.A.*, XI, 1904-5, p. 79, Fig. 3b. Thessaly: Wace and Thompson, *op. cit.*, p. 210, Fig. 145h.

<sup>24</sup> Cf. Heurtley, Fig. 13, 2 and pp. 52-53.

<sup>25</sup> Our Γ II period. Cf. Mylonas, *Πρακτικά τῆς Ἀκαδημίας*, VI, 1931, pp. 112-113.

<sup>26</sup> Heurtley, pp. 51-52.

<sup>27</sup> *Ibid.*, Pl. XII, Fig. 17.

<sup>28</sup> *Ibid.*, Pl. X, Fig. 14.

"b", and therefore belong to the Early Iron Age. Fragment "d" is identical in shape with the handles of the bowls found by Heurtley at Vardaroftsa<sup>29</sup> with the exception of its nozzle-shaped projection. Such projections, however, were not unusual in Macedonian handles of this period.<sup>30</sup>

A similar fragment to our P 20 is known from Macedonia. But as it is a chance find, it can give us no evidence beyond the fact that such bowls were in use in other parts of Macedonia. The painted decoration of this fragment, illustrated in the *British School Annual* (XXIII, 1918-19, Pl. IV, 16), however, proves that these bowls belong to the Early Iron Age.

The few pieces of scraped ware found on the Meghali Toumba are similar to such ware from Vardaroftsa.<sup>31</sup> The stratification from that site proved that the scraped ware also belongs to the latter part of the Early Iron Age.

The limits of the Early Iron Age of Macedonia, and in fact of the rest of Greece, cannot be definitely established; consequently our raking-handles and scraped ware placed in this period can belong to any date between the eleventh and the sixth centuries.

The decorated variety usually is the most important factor in dating pottery, and its comparison with known finds often establishes close chronological limits. Our painted ware, of which characteristic samples are illustrated on Plate 22, is similar, at least in design, to the ware discovered at Vardaroftsa and grouped under the "D 4 matt-painted ware". It was found in that site in a stratum belonging to the period D of the explored stratified central Macedonian sites, which began at ca. 1050 B. C. and lasted to the fourth century, when Attic ware became predominant.<sup>32</sup> Not a single sherd of this painted ware was discovered in the granaries or the accumulation formed by the pre-Persian city. Consequently the eleventh and at least the sixth centuries will form the

<sup>29</sup> Cf. Vardaroftsa, Pl. III b.

<sup>30</sup> Cf. *B.S.A.*, XXIII (1918-1919), Pl. III, 1.

<sup>31</sup> D 6 ware of Mr. Heurtley's classification. Cf. Vardaroftsa, p. 30, and Mr. W. L. Cuttle, in *B.S.A.*, XXVIII (1927-1928), pp. 233 ff.

<sup>32</sup> Cf. Vardaroftsa, p. 64.



upper and lower limits within which our painted ware could be placed. An examination of the designs can help us but little in establishing a more definite date.

Most common among our painted designs are the concentric circles, the hatched motives, the bands and the wavy lines. At the excavations of Vardaroftsa it was observed that the concentric circle motive appeared at the beginning of the "D" period and continued to its end.<sup>33</sup> It was therefore in use in Central Macedonia during the whole of the "D" period. The hatched motives were similarly in use during the whole period and their earlier examples occur at Vardaroftsa when the period had already advanced in years.<sup>34</sup> The wavy lines used in a group as an independent decorative motive and not as subsidiary, in a single line bordering other rectilinear motives, appear in the period characterized by the matt-painted ware, middle and close of the Bronze Age;<sup>35</sup> they are in use in the early part of the Iron Age,<sup>36</sup> and apparently disappear as the Iron Age advances in time.<sup>37</sup> The wavy lines are probably the oldest of the designs on the Olynthian pottery.<sup>38</sup>

The way our painted vases were made can give us some evidence. It has been noticed that in Central Macedonia all the local painted ware of the "D" period was turned on the wheel. The lack of wheel-made pottery at Boubousti in Western Macedonia made the excavators conclude that the occupation of that site "did not last far into the Iron Age". From other evidence the end of the Boubousti settlement was placed ca. 900 B. C.<sup>39</sup> Hand-made painted pottery then was produced in that settlement during

<sup>33</sup> Not quite at the very beginning. Cf. Vardaroftsa, p. 28, Note 5 and Pl. XXIa.

<sup>34</sup> The earliest examples illustrated by Mr. Heurtley, Vardaroftsa, Pl. XXIa, 2, occurred in the seventh half meter. The "D" period began with the eighth half meter.

<sup>35</sup> *Ibid.*, p. 22, Fig. 11.

<sup>36</sup> Boubousti, p. 182, Fig. 29, 5.

<sup>37</sup> Compare designs from Vardaroftsa and Boubousti in *l. c.*

<sup>38</sup> On the wheel-made sherds (Plate 25) certainly of a later date than the hand-made fragments, two wavy lines have developed into dots filling the space between two bands.

<sup>39</sup> Boubousti, pp. 177-179.

the early part of the Iron Age and before 900 B. C. A good quantity of our Olynthian painted pottery is composed of hand-made vases. This alone would not be of great chronological importance since hand-made monochrome vases (Group II) were produced even at Olynthus by the potters of the city destroyed by the Persians. The fact, however, that the older Iron Age designs, consisting mostly of groups of wavy lines, are much used to decorate the hand-made vases, seems decidedly to indicate that the hand-made painted ware belongs to an earlier period than that to which the wheel-made painted ware belongs. Furthermore, some of the hand-made ware is covered with a micaceous slip of a silvery tinge, on which the design is painted in a purple paint. Similar ware makes its appearance on the Table of Vardaroftsa at a depth marking the beginning of the Iron Age settlement there.<sup>40</sup> It is evident therefore that our hand-made ware antedates the wheel-made. Beyond this fact we can hardly go with any amount of certainty. Wheel-made painted pottery was produced until it was superseded by the painted ware of Group III. Some of it was found with the monochrome ware which we have placed in the seventh century. We may therefore conclude that the seventh century forms the lower chronological limit for our hand-made ware, which was produced at least during the eighth and early seventh centuries.

The determination of the approximate date of Group II also presents difficulties. As has been stated above, vases belonging to this group were found in the granaries and in the unstratified levels on which the pre-Persian city was built. The filling of the granaries with the débris will form the *terminus ante quem* for this ware. Their exact date of appearance cannot be determined by the Olynthian evidence; in fact, it cannot be determined by any evidence that we possess thus far. Cups and bowls with knobbed handles are known from at least two other Macedonian sites.<sup>41</sup>

<sup>40</sup> Cf. W. L. Cuttle, *op. cit.*, p. 210.

<sup>41</sup> From the high table of Vardaroftsa. Cf. *B.S.A.*, XXVIII (1926-27), p. 214 and Fig. 5, 10. From Chauchitsa in the British Museum; cf. *British Museum Catalogue of Vases*, Vol. I, Part 1, vase A 78, Plate III and fragment A 96, 1, where,

In the cemetery of Chauchitsa and in grave No. 9, which was laid over grave No. 19, Mr. Casson discovered a cup bearing a knobbed handle. The earliest graves of the cemetery are dated ca. 1100 B. C.; the superimposed grave No. 9 and its contents, therefore, must be placed much later than that year and nearer to 650 B. C., the date accepted by Mr. Casson to mark the latest graves of the cemetery. Cups with knobbed handles were also found in graves 12 and 15, which were discovered lying on the natural rock. As the burial ground was quite extensive and superposition of graves not general, the fact that they were found on the native rock can not prove whether these graves, 12 and 15, belong to the early or the closing years of the cemetery. Their contents therefore cannot be dated any closer than within the limits of the use of the cemetery, i. e., 1100-650 B. C. From the evidence obtained in grave 9 we are justified in concluding that knobbed handles were in use at Chauchitsa, and probably in Central Macedonia, at least during the seventh century.

The date of the first appearance of the ware of Group II at Olynthus cannot be determined; probably it is not antecedent to the eighth century.

It is not possible at present to determine the date of the appearance of the knobbed handles in the rest of Macedonia, or to establish their evolution. Probably their prototype originated during the Stone Age and their shape was developed during the Bronze Period.<sup>42</sup> We believe that this prototype must be sought in handles similar in shape to the "thumb handles" of the neolithic black ware, found so abundantly at Olynthus,<sup>43</sup> rather than in the raking Macedonian handles of the Bronze Age. In handles of the Late Bronze Age from Vardaroftsa,<sup>44</sup> we have earlier

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page 17, the type of the handle is associated with "an Italian Bronze Age type of Neolithic origin". Casson, p. 10, Fig. 3 g, i, j; Peet, *op. cit.*, Pls. III-VI.

<sup>42</sup> Cf. Forsdyke's remarks in the *Brit. Mus. Cat. of Vases*, Vol. I, Part I, referred to in Note 41.

<sup>43</sup> *Excavations at Olynthus*, I, Figs. 54 and 56.

<sup>44</sup> Vardaroftsa, Pl. X, b, 9 and 12. It is interesting to note that similar handles are known from Late Helladic vases made in bronze or silver. Cf. A. W. Persson, *The Royal Tombs at Dendra*, Fig. 68 and Pls. XII-XV. Knobbed handles similar

examples of this evolution. Specimens, however, belonging to the Early and Middle periods of the Bronze Age are still lacking.

For the painted ware belonging to Group III we have more definite evidence. It was discovered chiefly in the granaries, and it was evidently thrown there with other débris to fill these subterranean apothekes which were no longer to be used. The date of the filling of the granaries will form the *terminus post quem* for the pottery of Group III. It has been assumed thus far that the granaries were filled after the Persian destruction or occupation, and that the year of Artabazus' attack, 479 B. C., marks the end of this local Olynthian industry. This conclusion is based upon the architectural remains uncovered on the S. E. side of the Meghali Toumba, and especially upon the smaller articles found in the granaries. These removed datable articles include vases, complete and fragmentary, and lamps. Among the vases are some black-figured and Corinthian specimens. Not a single red-figured fragment was found. Professor David M. Robinson and Mr. J. W. Graham inform me that the lamps belong to the sixth and early fifth centuries;<sup>45</sup> not a single specimen can be considered as post-Persian. With the smaller articles were removed ashes formed by a great conflagration, burnt earth, and blackened and burnt stones and tiles that were thrown pell-mell with vases and destroyed bronze and iron objects. All the evidence, therefore, points to the fact that the granaries were filled after a great conflagration which took place at the beginning of the fifth century.

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to the prehistoric and having in common the vertical member with the knob are known even from Attic and Chalcidic black-figured workshops. Cf. E. Buschor, *Griechische Vasenmalerei*, pp. 134 ff., Fig. 87. A. Rumpf, *Chalkidische Vasen*, Pls. CLXXI-CLXXIII and CLXXV. The Attic specimens are considered to possess strong Chalcidic characteristics, and probably the type of the kylix with the knobbed handles is Chalcidic in origin. It is now interesting if not important to remember the connections of Chalcis and the Chalcidice in the sixth century and the fact that wide bowls with knobbed handles are produced in that district from the eighth century on. Do we have Macedonian influence on the pottery of Chalcis? This is not altogether impossible.

<sup>45</sup> For an excellent classification and discussion of Greek Lamps, cf. O. T. Broneer, *Terracotta Lamps*, 1930. Cf. also Robinson, *Excavations at Olynthus*, II, pp. 129-145 and the present volume, Mr. Graham's chapter on Lamps.

We believe that this conflagration was caused by the Persians of Artabazus. But whether this is so, or whether the conflagration was due to some unknown cause, the fact remains that the destruction took place and that it gives us a definite *terminus post quem* for the pottery of our third group. The first appearance of this ware cannot be determined from the Olynthian data. A comparison with known pottery from neighboring places will give us more chronological evidence and at the same time will determine the affinities of our pottery.

We have already stated that the one-handled bowls illustrated on Plate 27 seem to be native to Macedonia. Identical bowls were found at the cemetery of Chauchitsa by Mr. Casson,<sup>46</sup> and at the settlement of Vardaroftsa by Mr. Heurtley.<sup>47</sup> Their discovery at Chauchitsa will indicate that they were produced during the period when that cemetery was in use, i. e., 1050-650 B. C. The bowls from Vardaroftsa belong to the D. period which has been calculated by Mr. Heurtley, for Central Macedonia, to cover the years between 1050 and 400 B. C. The information, therefore, obtained from Central Macedonia does not help to solve our chronological difficulties. But it establishes the fact that these vases are local Macedonian, and as Mr. Forsdyke has pointed out, are "related to the bowls with raking-handles of the Macedonian Bronze Age".<sup>48</sup> Such vases continued to be produced in Macedonia even during the reign of Philip, the father of Alexander the Great, as can be proved by the bowls discovered in the mound of the Macedonians who fell in the battle of Chaeroneia.<sup>49</sup> At Olynthus they were produced even after the Persian destruction, as is proved by our vase P 34, found over the burnt layer. They probably formed the prototypes of the two-handled necked bowls with cover, found in the post-Persian Olynthian cemetery.

For the other painted vases we shall have to turn our attention

<sup>46</sup> Casson, in *B.S.A.*, XXIV (1919-1921), p. 24, Figs. 18-19, and in *B.S.A.*, XXVI (1923-1925), p. 15, Fig. 6 e, f, g.

<sup>47</sup> Vardaroftsa, Fig. 14, 5, and Pl. XX, 3.

<sup>48</sup> In *British Museum Catalogue of Vases*, Vol. I, Part 1, p. 219, A 1132.

<sup>49</sup> Πρακτικά, 1902, pp. 58-59, and 1903, p. 40. Vardaroftsa, p. 30, note 1.



to Asia Minor, the islands of the Aegean and Naucratis. Two-handled bowls similar in shape to No. P 28 were discovered at Chios by Dr. K. Kourouniotes,<sup>50</sup> but especially at Clazomenae by Professor Oikonomos.<sup>51</sup> The vases from Clazomenae bear a band decoration, and could have come from the same workshops as our examples. But they are of local clay and our specimens are of Olynthian; the similarity therefore will only indicate influence of one ware on the other.

The leaf pattern of Nos. P 29-P 31 especially, is foreign to Macedonia,<sup>52</sup> but it is usual in Ionian territories.<sup>53</sup> The date of the use of this pattern is known. Sherds bearing this leaf design were found among the pottery discovered in the temenos of Aphrodite at Naucratis. The date of these sherds and consequently the time during which the leaf pattern was in use was calculated to be "the half century which preceded the year 520 B. C."<sup>54</sup> Moreover, among the early pottery from Sparta, and especially in the group known as Laconian IV, we find the leaf pattern used very often.<sup>55</sup> The date of this ware has been estimated by Professor J. P. Droop to fall between 580-500 B. C. We can therefore conclude that those of our vases which bear the leaf pattern date at least from the closing quarter of the sixth century. Our jars with the vertical handles, nos. P 64, P 65, P 66, P 67, P 68, Plates 36 and 37, find their parallels in vases discovered

<sup>50</sup> *Αρχ. Δελτ.*, 1916, p. 205, Fig. 24. From Cyprus, cf. *Brit. Mus. Cat.* I, part II, Pl. IV, C 996.

<sup>51</sup> I am especially grateful to Professor G. P. Oikonomos for his permission to study his finds from Clazomenae and to include the above statement in this article.

<sup>52</sup> The only possible example from Macedonia comes from Gona, on the Thermaic Gulf. Cf. Léon Rey, in *B.C.H.*, XLI-XLIII, 1917-19, Pl. L, 3-4.

<sup>53</sup> Sieveking-Hackl, *Die Vasensammlung in München*, Vol. I, Pl. 18, 522-523.

<sup>54</sup> *Naucratis*, II, p. 43. Group C 3 and p. 49.

<sup>55</sup> Cf. *The Sanctuary of Artemis Orthia at Sparta*, edited by R. M. Dawkins, *The Pottery*, pp. 52 ff. and Figs. 71 d, 72 y, f; *J.H.S.*, LII, 1932, p. 304; also Ure, *ibid.*, pp. 55 ff. The leaf pattern appears in the Laconian III pottery usually in a double row on either side of a twig. It continues to be in use without the twig in the Laconian IV ware and is still in use in a degenerate form in the Laconian VI ware. In the leaf pattern of the Laconian IV ware we find the closest similarity. We accept an Ionic origin even for the leaf pattern of the Laconian ware.

at the cemeteries of Ialysos and Samos.<sup>56</sup> The obtainable date from the island parallels, however, is not definite and can only locate our vases in the sixth century.

The jug of the amphora type, No. P 52, illustrated in Plates 32-33, belongs to a family best represented in Cyprus. Not only is its shape identical with that of jugs discovered at Amathus especially, but even its bichrome decoration with the alternating red and black rings and bands, the division of the field into friezes by belts and into metopes by the stripes of the handles, the use of floral designs are usual in jugs of the style of Amathus.<sup>57</sup> Most of the vases of the Amathus group are dated by Mr. Walters between 500-300 B. C., but earlier examples are known from Cyprus. One in the "ornate or embroidery style" <sup>58</sup> bears a band of lotos flowers painted in red and black, recalling strongly our floral decoration. The well-known Fikellura ware, produced in Samos or Rhodes, bears a bichrome or even a polychrome decoration; but our vase differs from this class in the execution and in the architectonic arrangement of the design, in the spirit of the motive, in the workmanship and contour of its shape. It is very probable that it was produced under strong Cypriote influence, if it was not actually imported from that island. The polychrome style was at home in Cyprus for a long period and even in geometric times exerted a strong influence upon the native ware of the Aegean world.<sup>59</sup> Comparing our jug with the known specimen of the Cypriote ware, we find that in shape and in decoration it approaches the Amathus group; it is, however, a little earlier than the earliest example of that group, as is indicated by the less

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<sup>56</sup> *Annuario della R. Scuola di Atene*, VI-VII, 1923-24, p. 267, Fig. 167; p. 269, Fig. 169; p. 304, Fig. 200. J. Boehlau, *op. cit.*, p. 36 and Pl. VI, 3. For a "sub-Mycenaean" example in Cyprus, cf. *Brit. Mus. Cat. of Vases*, I, part II, p. 132 C 698. The shape recalls strongly the Corinthian pyxides. Cf. Collignon-Couve, Pl. XXIII, 548, 581, 588.

<sup>57</sup> Cf. *Brit. Mus. Cat. of Vases*, I, part II, pp. 191-197 and part I, Pl. XV, A1023, from Calymnos.

<sup>58</sup> *Ibid.*, part II, p. 166, C 841, Fig. 297.

<sup>59</sup> For its influence upon the Cretan Geometric ware, cf. H. G. G. Payne, in *B.S.A.*, XXIX (1927-1928), pp. 271 ff., where the evidence is collected.

stylized form of the floral decoration, the simpler arrangement of the main frieze, and the lack of white accessories. It is later than the amphora of the "ornate or embroidery style", as can be deduced from its shape, the lack of the sub-geometric and orientalizing designs and the developed form of the floral motive which tends to reach the tree-designs of the Amathus group. Vases of the Amathus group are placed between 500-300, while those belonging to the ornate style seem to be contemporary with the XXVI Dynasty and therefore date from 600-550 B. C.<sup>60</sup> Our vase, therefore, can be placed with some probability between 550 and 500 B. C. The three imported vases P 71-P 73 further indicate strong relations with Ionia, for their white slip bespeaks an Ionian origin. The motive of the hatched triangles is found on Ionic ware<sup>61</sup> and a zig-zag decoration is often placed between the handles of Ionic amphorae in a similar way as on our vase P 71.<sup>62</sup>

The comparison of our ware with that from Central Macedonia and the East leads us to the following chronological conclusions:

A. Pottery of Group I is common in the stratum belonging to the D period of the tested stratified sites of Central Macedonia. The beginning of this stratum is placed about 1050-1000 B. C., and its end is limited by the predominance of the Attic ware. Our pottery, therefore, could be placed within these chronological limits.

Eleusis provides an additional datum for the jugs with rounded bottom, Plate 19; this and the technique and decoration of our painted pottery, help us to conclude that the hand-made painted ware was probably produced during the latter half of the eighth century, while the wheel-made painted ware and the monochrome jugs were made during the seventh and early part of the sixth centuries.

B. Pottery of Group II was produced in Macedonia during the D period, i. e., 1050-400 B. C. The time of its appearance at

<sup>60</sup> H. B. Walters in *Brit. Mus. Cat. of Vases*, I, part II, p. 162.

<sup>61</sup> *Anuario*, *loc. cit.*, pp. 82 ff., p. 338, Fig. 223. It is also common on the Boubousti vases.

<sup>62</sup> Sieveking-Hackl, *op. cit.*, Pl. 17, 474.

Olynthus is undetermined, but probably it coincides with the production of the painted hand-made ware of Group I. Its end is marked by the Persian destruction. We can therefore conclude that pottery of Group II was produced at Olynthus from the eighth to the beginning of the fifth century.

C. Pottery of Group III belongs to the sixth century, probably to the second half of it, and to the beginning of the fifth century.

With the exception of vases **P 71–P 73** and possibly **P 52**, the pottery under consideration is made locally at Olynthus. The earlier specimens, Groups I and II, are similar to, if not identical with, the pottery produced in Central Macedonia during the seventh and eighth centuries. They indicate that the Olynthian ware of that period belongs to the Macedonian family. In the sixth century monochrome vases of older shapes—bowls with knobbed handles, one-handled bowls, jugs, etc.—and workmanship continue to be produced. In fact, some—(bowls, pitchers, jugs, oenochoae, etc.)—are produced even in the post-Persian period. Plain vases and such as are employed in daily use are scarcely influenced by foreign techniques and shapes learned from commercial intercourse or otherwise, and as they survive because of their fitness to the special needs they supply, they have a very long life. Their appearance in the post-Persian city can be easily explained, since in spite of the Persian massacre many Olynthians must have survived and remained in the homeland even after it passed to the Chalcidians. Besides, this ware was not only produced at Olynthus the city, but certainly in the whole district from which the new city must have drawn largely for her lower-class population. The painted ware of the sixth century differs considerably from the contemporary Macedonian. It presents similarities to the East Aegean wares<sup>63</sup> and seems to have been produced under strong Ionian and East Aegean influence. A few specimens were actually imported from that district. Both in

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<sup>63</sup> Cf. especially Ernst Pfuhl, *Malerei und Zeichnung der Griechen*, I, pp. 135-158, where a complete bibliography for the east Aegean ware of the sixth century is given. Also Hugo Prinz: *Funde aus Naukratis*, *Klio*, *Beiträge*, 1908, and J. Boehlau, *op. cit.*

shape and decoration this painted ware is more developed than and superior to the local Macedonian varieties. East Aegean influence and intercourse were abruptly stopped by the Persian destruction, after which the district was flooded with South Greek wares of the red-figured technique.

Many of the painted vases of Group III in their appearance and method of decoration recall strongly Mycenaean motives and shapes; in fact, some of them are similar to the Late Helladic III style known as the Granary Style, while others with their naturalistic designs, done almost in free hand, recall the good days of the Late Helladic technique.<sup>64</sup> The similarity could be explained on the hypothesis that a revival of Mycenaean craftsmanship took place at Olynthus at this time. But to have a revival we must first have the existence of a style. As far as we can find out from existing evidence, the Mycenaean culture was never as strong in Macedonia as in the rest of Greece. Few remains, and those of a very poor quality, are known from Chalcidice;<sup>65</sup> probably most of them were imported. Furthermore, the quasi-Mycenaean motives appear at Olynthus almost five centuries after the end of the Mycenaean Age in Greece. Therefore, we can scarcely believe that our ware marks the revival of a local Mycenaean vase-painting. We have seen, on the other hand, that this group is produced under strong Ionian, Rhodian, Cypriote and Naucratic influence. In the first three places a strong and lasting tradition of Mycenaean vase-painting was kept up even after the end of the Late Helladic III period. It is natural, therefore, to conclude that the painted ware of Group III with Late Helladic motives was not the result of a local revival of Mycenaean technique, but rather that it was due to the preservation of Mycenaean motives in the eastern islands of Aegean and in Asia Minor. These motives found their way to Greece proper as part of the artistic stream which flooded the motherland in the archaic period.

The East Aegean influence was strongest at the time when the Bottiaean occupied the site of Olynthus. It was therefore natural

<sup>64</sup> *B.S.A.*, XXV (1921-1923), Pls. VI b and X d-f. Cf. above, notes 11-13.

<sup>65</sup> *B.S.A.*, XXIX (1927-1928), pp. 144-5, Figs. 24-25.



for Artabazus to be suspicious of them, to wish to capture the city and to turn it over to the Χαλκιδικὸν γένος, which in some ways and at that period rivaled the Ionians. Herodotus (VIII, 127) tells us that the Bottiaeans came to Olynthus when they were forced by the Macedonians to abandon their homes around the Thermaic gulf. This event is more definitely mentioned by Thucydides (II, 99): "Τὴν δὲ περὶ θάλασσαν νῦν Μακεδονίαν Ἀλέξανδρος ὁ Περδίκκου πατὴρ καὶ οἱ πρόγονοι αὐτοῦ, Τημενίδαι τὸ ἀρχαῖον ὄντες ἐξ Ἀργούς, πρῶτοι ἐκτῆσαντο καὶ ἐβασίλευσαν ἀναστήσαντες μάχῃ ἐκ μὲν Πιερίας Πίερας, . . . ἐκ δὲ Βοττίας καλουμένης Βοττιαίους, οἳ νῦν ὁμοροὶ Χαλκιδέων οἰκοῦσι." The expansion of the Macedonian kingdom to the north, proved by the graves discovered at Trebeniste by Lake Achris,<sup>66</sup> took place in the latter half of the sixth century and during the reign of Amyntas I, the father of Alexander I, the Philhellene. The expatriation of the Bottiaeans and their appearance in the Olynthian settlement can not as yet be accurately dated. But on the evidence of Thucydides it must have occurred during the period limited by the reign of Perdiccas the first, the founder of the Temenidae dynasty, and that of Alexander I, the Philhellene, and before the invasion of the Persians, i. e., between ca. 700 and 500 B. C. The Meghali Toumba, therefore, was occupied by the Bottiaeans from some time after the beginning of the seventh century to 479 B. C., when the settlement was destroyed by the Persians of Artabazus. Consequently our earliest pottery, possibly our Group I, was produced by tribes who lived on the Meghali Toumba before the coming of the Bottiaeans. If ethnological conclusions could be based on the evidence of ceramics alone,<sup>67</sup> we might presume that these tribes were racially related

<sup>66</sup> Cf. Bogdan D. Filow and Karl Schkorpil, *Die archaische Nekropole von Trebenische am Ochrida-See*, Berlin and Leipzig, 1927. Especially see Professor A. D. Keramopoulos' study on the subject in the *Ἀρχ. Ἐφ.*, 1927-1928, pp. 41 ff. For the date of the graves, see *ibid.*, p. 89.

<sup>67</sup> The ethnological problems of Macedonia will have to await the final and complete exploration of that region. But it seems that its Early Iron Age inhabitants at least were Greeks. Cf. Casson, in *Antiquaries' Journal*, I (1921), pp. 199 ff.; W. A. Heurtley, in *Boubousti*, p. 193; A. D. Keramopoulos, *op. cit.*, pp. 111 ff. Herodotus VII, 122, who includes Olynthus, inhabited by Macedonian tribes and

to those occupying Central Macedonia during the Early Iron Age.<sup>68</sup> They continued to live with the Bottiaean on the Meghali Toumba, as is proved by the pottery of our Group II and by the one-handed bowls, and probably formed a good part of the population which was massacred by Artabazus. The settlement of the Bottiaeans and that of the earlier tribes were confined to the Meghali Toumba, since our pre-Persian ware comes only from that hill<sup>69</sup>; the expansion to the adjacent hills took place after the site was turned over

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Bottiaeans, among the Greek towns of Chalcidice, from which Xerxes received a continent. We believe that a great number of her inhabitants during the Middle and Late Bronze Ages was also Greek. Cf. Mylonas in 'Αρχ. Έφ., 1930, pp. 1 ff.

The racial relations of the Early Bronze Age and the Neolithic inhabitants are very uncertain. Cf. Childe, lately in *J.H.S.*, L (1930), pp. 255 ff. Mr. Heurtley's view that the people of these two periods differed racially, cf. *J.H.S.*, L (1930), p. 146, is very probable but it will have to be verified by the results of further excavations in Macedonia. It is fairly certain that the Vardino neolithic culture and that of Olynthus are related and that it came from the east (Vardaroftsa, p. 49). If the Vardino culture is proved characteristic of the Central Macedonian district, we can assume a racial relation of that district to Olynthus. Otherwise, instead of saying Central Macedonia for the neolithic age, we should say Vardino until further excavations (cf. Mylonas, *Excavations at Olynthus*, I, p. 84). We cannot agree, however, with Mr. Heurtley about the date of Vardino I as long as it is equated with Vardaroftsa I. Stratum A of Vardaroftsa is characterized by bored celts, and these usually are of a later date than those of the Δ and the earlier B types. It must therefore be later than the earlier village at Olynthus. Of course, sporadic celts of type B are found even in classical contexts (cf. Pliny, *Nat. Hist.*, XXXVII, 9, 51; P. Kavvadias, *Προϊστορική Αρχαιολογία*, p. 19; Porphyrius, *Vita Pithag.* 17, and Blinkenberg, *The Thunder weapon*, pp. 16 ff.). But at Olynthus we have so many celts that they seem to form a decisive piece of evidence for the early date of the settlement. Celts of type B are reported lately by Miss W. Lamb from the settlement of Thermi, *B.S.A.*, XXX (1928-1930), pp. 40-43, and are contrasted with the finds of Olynthus. One would more naturally contrast them with the Thessalian finds, especially so since the author is using the classification of Professor Tsountas, but it seems that the Olynthian finds have a strong appeal for certain scholars. In Thessaly, as is well known, celts of the B variety are found in the lower strata.—Ch. Tsountas, *Αἱ προϊστορικαὶ ἀκροπόλεις Διμητίου καὶ Σέσκλου*, p. 314. Wace and Thompson, *op. cit.*, p. 24. But even the value of a contrast is lost when we remember that only *two* specimens were found at Thermi and that the depth at which they were found does not agree with the original statement that no celt of type B was found below 4.5 m. (W. Lamb, p. 40, while on page 41 specimen 30/15 is said to have been found 6-5.5 m. and 30/30 at 5 m.).

<sup>68</sup> Cf. Boubousti, pp. 185 ff.

<sup>69</sup> D. M. Robinson, *A.J.A.*, XXXVI (1932), pp. 128.

to the Chalcidians, when the Attic red-figured ware became predominant.

The pre-Persian pottery from Olynthus is in a fragmentary form and presents chronological difficulties; but it is important as it enriches our scanty Macedonian remains and establishes the fact of a strong intercourse between Chalcidice and the East. It gives us almost a new style of ware developed under the impetus of the East Aegean fabrics; it offers an indication of the return of the Mycenaean artistic spirit to the shores of Greece, which gave it birth. It is to be hoped that new finds from Olynthus and from other Macedonian sites<sup>70</sup> will be forthcoming which will give more definite chronological data and will round out the picture of the local Chalcidic-Macedonian pottery of the Iron Age.

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<sup>70</sup> Since the writing of this paper, Mr. Heurtley's report on his work at Saratse has appeared in *B.S.A.*, XXX (1928-1930), pp. 113-150, adding new material to the known examples of Macedonian Early Iron Age ware.

### CHAPTER III

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### WARES MAINLY CORINTHIAN

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#### Plate 44.

1. Inv. A 119. Scyphus of Proto-Corinthian type. From trench 3. 1928. Ht. 0.03. Dm. of mouth 0.043. Spreading body with horizontally set loop handles. Greenish clay, decorated with a broad purple band and short black vertical lines. First half of sixth century.

2. Inv. 81. Scyphus of Proto-Corinthian type. From Riverside Cemetery, Grave 2. 1931. Ht. 0.0265. Circ. 0.117. Dm. of mouth 0.0355, of base 0.019. L. of handle 0.009. Shape as last. Buff clay. Zig-zag design at level of handles. Below it a wide brown stripe and a narrow one. First half of sixth century.

3. Inv. 86. Corinthian aryballus. From Riverside Cemetery, Grave 3. 1931. Ht. 0.059. Circ. 0.188. Dm. of mouth 0.0435. W. of rim 0.018. Quatrefoil design. Cf. Payne, *Necrocorinthia*, no. 1263, p. 320, Fig. 161. First half of sixth century.

4. Inv. A 265. Corinthian aryballus. From trench 1. 1928. Ht. 0.058. Circ. 0.18. Shape as preceding. Cinquefoil design in dark brown paint on greenish clay. Second half of sixth century.

5. Inv. A 264. Corinthian aryballus. From trench 1. 1928. Ht. 0.054. Circ. 0.18. Shape as last. Cinquefoil design in blackish-brown paint on greenish clay. Second half of sixth century.

6. Inv. 225. Corinthian cothon. From Riverside Cemetery, Grave 37. 1931. Ht. 0.051. Circ. 0.44. Dm. of mouth 0.093, of base 0.103. L. of handle 0.035. W. of handle 0.019. Loop handle with turned-up ends. Incurving rim. Greenish clay with narrow brown bands inclosing staggered black dots around the mouth. Inside brown with one black band. Traces of black on the handle. Cf. Brit. Mus. no. A 1570, *J.H.S.*, XXXI, 1911, p. 75, Fig. 3. Sixth century.

7. Inv. A 226. Fragment of a Corinthian cothon. From trench 1. 1928. W. 0.10. Handle as last, and a small piece of the rim decorated with black verticals between black bands. Traces of black on the handle. Sixth century.

8. Inv. A 181. Corinthian scyphus. From trench 10, Apotheke 4. 1928. Ht. 0.072. Dm. of mouth 0.095, of base 0.057. Spreading sides, small base, wide mouth and horizontally set loop handles. Greenish Corinthian clay. Decoration in purple paint of wide and narrow bands with narrow vertical lines just above base. On the bottom are black concentric circles inclosed by one wide purple one. Cf. Payne, *op. cit.*, no. 973, p. 309, Fig. 151. First quarter of the sixth century.

9. Inv. A 186. Fragment of a Corinthian scyphus. From trench 5. 1928. Ht. 0.055. Dm. of base 0.06. Shape and decoration as preceding. First quarter of the sixth century.

10. Inv. A 194. Corinthian scyphus. From trench 5. 1928. Ht. 0.085. Dm. of mouth 0.10, of base 0.065. Shape somewhat similar to preceding. Purple bands, badly worn, on greenish clay, and rays above the base. Late sixth century.

11. Inv. A 255 and A 256. Two fragments of a Corinthian scyphus. From trench 11. 1928. Ht. 0.09 and 0.09. W. 0.11 and 0.07. Greenish-buff clay. Red inside. Narrow red bands on a black border. Narrow black vertical lines below. Late sixth century.

12. Inv. A 260. Base of a Corinthian scyphus. From trench 11. 1928. Ht. 0.07. Buff clay. Red band inside and outside on base. Narrow black vertical rays. Late sixth century.

12a. Inv. 758. Scyphus. From road south of Civic Centre on South Hill. 1931. Ht. with restored base 0.19. Dm. of mouth as restored 0.28, of restored base 0.11. W. through handles 0.39. One handle and about a third of body only preserved. Greenish-buff clay decorated with two wide black bands, each inclosed by a pair of narrow ones. Between the wide bands, leaf pattern. At lip a degenerate pattern of interlocked open lotus buds. Above

this a narrow band. For similar lotus pattern on scyphi, though a design of wavy lines above is usual, cf. 'Αρχ. Δελτ., Παράρτημα, 1922-5, p. 37, Fig. 3; Graef, *Die antiken Vasen von der Akropolis zu Athen*, I, Pl. 15, no. 420; *Mon. Ant.* XXV, p. 549, Fig. 136 (this has open lotus buds very like our example); Ure, *Sixth and Fifth Century Pottery from Rhitsona*, Pl. VIII, no. 126.87 (Boeotian with Corinthian influence); and Payne, *op. cit.*, p. 334, Fig. 180, no. 1516 (Late Corinthian). Late sixth century.

13. Inv. A 252. Corinthian fragment. From trench 11. 1928. Ht. 0.04. W. 0.08. Wavy vertical lines between horizontal bands. Sixth century.

14. Inv. A 253. Corinthian fragment. From trench 11. 1928. Ht. 0.07. W. 0.06. Incised oblique lines on wide black band and on purple blotches at each side. Above and below, narrow black lines. Sixth century.

15. Inv. A 254. Fragment of uncertain ware (like 22 E). From trench 11. 1928. Ht. 0.07. W. 0.06. Black bands above and below a leaf design, itself inclosed by purple bands. Sixth century.

16. Inv. A 257. Fragment of uncertain ware. From trench 11. 1928. Ht. 0.05. W. 0.035. Wavy lines at rim. Below, head and forequarters of an animal (a stag?) to right. Brown paint on buff clay. Sixth century.

17. Inv. A 258. Fragment of a Corinthian scyphus. From trench 11. 1928. Ht. 0.05. Concentric circles on base and on lower part of body. Above this to right, an animal, part of a procession. Filling ornament. Sixth century.

18. Inv. A 270. Handle of a Corinthian celebe. From trench 9. 1928. Ht. 0.09. W. 0.14. Th. 0.014. Black paint with purple retouches on buff clay. Lotus design, a variant of Payne, *op. cit.*, p. 149, Fig. 55 I. Mid-sixth century.



## CHAPTER IV

### EARLY WARES OF UNCERTAIN ORIGIN

#### Plate 45.

**19 A.** Inv. A 267. Two fragments, fitting, possibly of the animal-style of Early Attic Ware. From trench 10. 1928. Ht. 0.06, W. 0.23. Interior black with two purple bands. Clay reddish-buff with dark-brown paint and incised lines. A chain of lotuses and oddly rendered buds or palmettes. The handle and rim-ornament recall *Jahrbuch*, XVIII, 1903, p. 131, Fig. 4; but the floral ornament is difficult to match at all closely in Attic ware. Early sixth century.

**19 B.** Inv. A 268. Fragment of ware of uncertain origin (possibly Early Euboean). From trench 10. 1928. Ht. 0.10, W. 0.15. Reddish-buff clay with brown paint. Wing of bird, dotted cross, dotted circle and cock to left. Clay reddish-buff with dark-brown paint. Purple patches and dots. The filling ornament recalls Boeotian lecanæ of a somewhat later period (e. g. *Metropolitan Museum Studies*, IV, 1932, p. 26, Figs. 10 and 12). The object below the cock's breast is probably a pomegranate, known in Boeotian ware. Early sixth century.

**19 C.** Inv. A 269. Fragment of uncertain origin, possibly Attic. From trench 10. 1928. Ht. 0.10, W. 0.10. Clay reddish-buff with dark-brown paint but different style from fragments **19 A** and **B**. End of sixth century.

**20.** Inv. A 259. Fragment of East Greek ware. From trench 10. 1928. Ht. 0.07. W. 0.09. Dark-brown paint over light buff slip. Large pear-shaped blotches with dots between. Above, two narrow lines. Below, a narrow line, then a wider band, then a row of dots and a narrow band. Sixth century.

**21 A.** Inv. A 300. From trench 10. 1928. Ht. 0.10. W. 0.10. Brown clay. Brown and black paint. Two bands, curving line, and spreading palmette. Sixth century.

**21 B.** Inv. A. 301. From trench 10. 1928. Ht. 0.10. W. 0.10. Brown clay. Black paint. A few incised lines. Lotus-buds with pear-shaped drops between, to indicate the inflorescence of the lotus. Coarser style than **21 A** in its stylization of floral motives. Sixth century.

**22 A-E.** Inv. A 302-305, A 307. Five fragments, probably from different vases. From Apotheke 4 near Civic Centre. 1928. A, Ht. 0.12, W. 0.07. B, W. 0.08. C, Ht. 0.12, W. 0.17. D, Ht. 0.10, W. 0.07. E, Ht. 0.11, W. 0.08. Inside red. Black and brown paint on reddish-buff clay. The fragments are too small to afford certain knowledge of the design, but the patterns as preserved include feathery palmettes of many petals, a dotted guilloche, a leaf border, and plain bands of dark paint. The floral style suggests that the fragments belong to a ware not of the western mainland, but it is difficult to attribute them to any known pottery of the islands or of Asia Minor. Sixth century.

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## CHAPTER V

### MAINLY ATTIC BLACK-FIGURE

#### Plate 46.

23. Inv. 8.1. Fragments of large vase. From trench 6, South Hill. 1928. Preserved ht. 0.10, w. 0.215, th. 0.007. Clay reddish-buff. Exterior: lotus buds below picture, alternately purple and black.

At left is Heracles, who with a mighty stride<sup>1</sup> has planted his left foot on the body of Busiris. With his left hand he is dragging

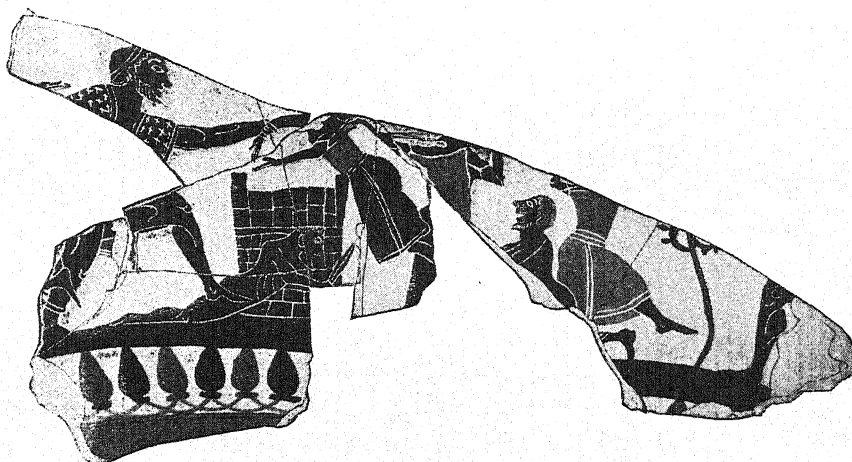


Fig. 2 = No. 23

a figure in skirts, whom he holds by the right arm, over a square altar with horns projecting vertically at the sides. Heracles wears a garment patterned with crosses, which hangs down between his legs. He is bearded and wears a fillet on his head. His hair in front is arranged in ringlets, as on archaic statues. His eye is in front view, though his face is in profile. Just above the anklet on Heracles' right leg appears the foot of a fleeing Egyptian. Busiris is lying on the steps of the altar with a sword in his right

<sup>1</sup> Cf. the Heracles on the Chalcidian amphora and the Heracles on a cylix of Euphronius, Furtwängler-Reichhold, *Gr. Vas.*, pls. 152 and 22.

hand. Behind Heracles is a part of the hand of another Egyptian. Behind the man being dragged over the altar is a draped figure (head missing) who seems to hold a spear in his right hand and who is defending his comrades. At right before a palm tree is a delightful kneeling comical figure with head thrown back and mouth open; only his head, upper body, and part of a foot remain, but he is evidently much frightened. He is treated in the spirit of caricature and recalls the motive, if not the conception or technique, of the Caeretan hydria in Vienna with the same scene.<sup>2</sup> Running away to the extreme right is another figure dressed in the long Egyptian chiton such as the fellahin in Egypt still wear, and such as is portrayed on the vase in Vienna. The head and arms are missing. Beyond the tree at the right appears the leg of still another figure. The palm tree at the right suggests the Egyptian setting of the Busiris story which is here rendered with much vigor and humor. Heracles is here a Greek hero, as on the Vienna vase, where, however, he has the attitude of the ancient Pharaohs trampling on their foes.<sup>3</sup> Heracles seems to be attacking the Egyptians at one fell swoop and taking vengeance on the Egyptian king Busiris, who butchered at the altar all foreigners coming to his land—*Quis . . . inlaudati nescit Busiridis aras?*<sup>4</sup> It was the subject of satyr-plays by Aristias and Phrynichus and of comedies by Epicharmus and Antiphanes.

The floral zone of lotus-buds, Heracles' hair-edges, the hockey-stick muscles seem un-Attic and possibly we have an import of Euboean ware but until we know more about Euboean ware, it is safer to label our vase "Attic," even though its style is unique.

Details incised. Purple retouches on face of Heracles, on Busiris, on fellow attacking, and on waist and skirt of the figure being dragged over the altar. 550-540 B. C.

<sup>2</sup> Cf. Furtwängler-Reichhold, *Gr. Vas.*, pl. 51.

<sup>3</sup> Cf. *Arch. Anz.*, XXXVI, 1921, pp. 11 ff.; XXXVIII-XXXIX, 1923-4, pp. 11 ff.; *J.H.S.*, XXX, 1910, p. 52. For a much later very lively rendering of the story cf. the r. f. pelice in Athens by the Pan Painter, published by Beazley, *Der Pan-Maler*, Pls. 7-11.

<sup>4</sup> Vergil, *Georgics* III, 4-5.

## Plate 47.

24. Inv. 8.4. Column-crater. From section 10, Apotheke H, about 1 m. below surface, Civic Centre on South Hill. 1928. Thirty-one fragments. Greatest ht. 0.19. Dm. at top 0.29. Thin walls. Good black glaze. Above picture, ray pattern. At sides, ivy. Below picture, purple band. Another piece, with rays, from the bottom, does not fit.

**Obverse.** In the box of an Attic chariot with four-spoked wheels, a charioteer in a long white robe holds the reins in his

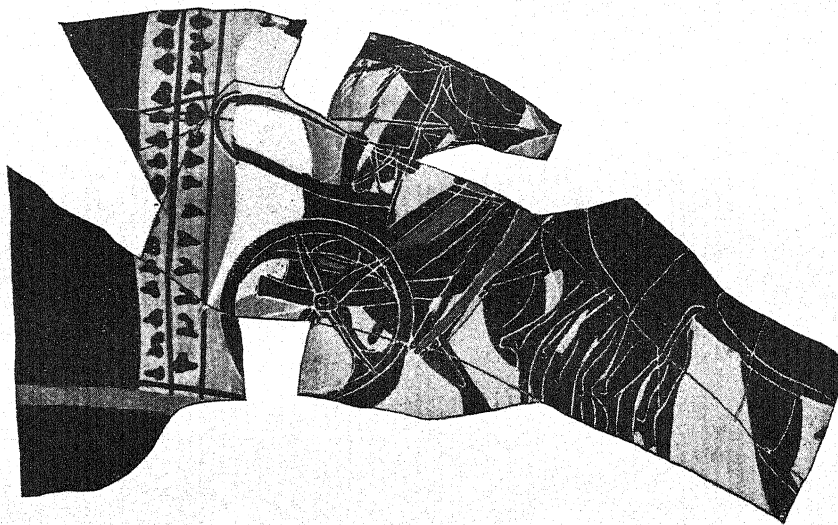


Fig. 3 = No. 24, obverse

extended right hand. His head is missing. In his right hand he also has a stick or goad which projects into the ivy border. Rear legs of horses are preserved, and their tails, two purple, two black. Their upper bodies and heads are missing. Behind the horses at right appears a long human leg; beyond the tails another figure, striding vigorously to left, the bent left leg preserved from hip to foot. The right leg, behind the other, is preserved from hip to ankle, and appears on the far side of the horses' legs. His body is also visible, and part of a cloak hanging down behind him, also part of a shield with a purple border. A solid white circle indi-

cates the left breast; the right arm is bent toward the body, and his right hand holds a long spear which can be seen crossing the ivy border. The continuation of the spear behind the front line of the chariot-box is badly rendered. Perhaps he is retreating and defending himself with his spear against the second warrior, who is also moving in the opposite direction from that of the chariot. In any case, he is looking back at him.



Fig. 4 = No. 24, reverse

**Reverse.** Draped man to right with a staff in his left hand; purple around head; round eye "en face"; white flowers on garment; purple border on himation. In centre, a warrior with greaves and a shield which has a pattern of circles alternately red and white along the edge (the white ones are solid, the red have black inside), five of each, and a solid white one in the middle. He wears a Corinthian helmet and carries a spear slanting up to



the right. The fragmentary figure at the extreme left was similar; only parts of his shield with a white star design and his spear are now extant. At right, a draped figure to right, wearing a purple wreath. On himation, purple border and white blotches or flowers on the body of the garment. In his left hand a staff. Cf. a column-crater with nearly identical subsidiary decoration and very similar scenes, *C.V.A.* (Bologna) III H e, Pl. 27, nos. 3 and 4. Third quarter of sixth century.

#### Plate 48.

25. Inv. 8.2. Eye-cylix. From trench 9a on South Hill, found only 0.10 m. below modern surface, on the floor of a room in an ancient house. Total ht. of foot including base 0.04. Dm. of foot 0.09. Th. of foot 0.008. Dm. of inner circle 0.083. Foot curves into body of cylix; raised edge on top of foot near upright piece. A hole goes up from the bottom, sloping into hollow centre.

**Exterior.** Red and black bands below main scene. Parts of two eyes, one at either side: a solid white circle surrounded by black, then by white band, then a black one, with incised lines between. Trailing vines. Lower parts of three black figures. At left, a figure nude from below breast, the left leg bent at knee, and left foot set frontally on the ground, the heel raised, the right foot advanced, the right hand on the hip. Then appear two legs of a figure from below knees, in a position the reverse of the preceding: in rear an elongated right foot, with the heel raised and the left foot in advance. Then a vine and a third figure, the lower part draped and behind him probably the leg of a stool.

**Interior.** Man with a dog. The right hind leg of the dog is advanced, as is the left front leg; the head and front right paw are lifted to fit the design to the circular space. His tail is long and bushy and rises in a fine free curve. The man's thick hair is carelessly rendered; his arms are bent at the elbows and cross over his body as if he were running and trying to catch his breath. His body is in profile, except for his shoulders, which are in front

view. The left leg is advanced. The position of the arms is like that on the famous contemporary marble relief of a helmeted runner (*hoplitodromos*) in Athens.<sup>5</sup> The attitude of the youth and the presence of the dog are dictated by the exigencies of composition. The "compositional quadruped," so common in black-figure ware, gives a horizontal binder, and the arms fill out the space. End of sixth century.



Fig. 5 = No. 25

26. Inv. 8.3. Fragment of kylix. From trench 9a. 1928. Dm. of interior between exterior of two bands 0.068. Part of the foot where it curves into the base is preserved. Interior: Man stooping slightly. Right knee flexed at right angle with upper part of leg. The drapery of his himation below his right arm runs parallel to the lines of the lower leg. In his left hand is a drinking horn. Straight, hooked, and curved incisions for details of drapery and beard. Possibly Dionysus is represented. In such a hasty piece of work the wreath on his head could easily be omitted. End of the sixth century.

27. Inv. 8.43. Fragment of kylix. From trench 9a. 1928. Ht. 0.05. W. 0.05. Th. 0.002. Fine black glaze. Interior: Winged

<sup>5</sup> *ApX. 'Eφ.*, 1903, Pl. 1; Perrot et Chipiez, *Histoire de l'Art dans l'Antiquité*, VII, p. 649, Fig. 333.

figure, carelessly rendered. Details marked by incision. Sixth century.

**Plate 49.**

28. Inv. 349. Lecythus, tapering from a broad shoulder to a narrow bottom on a low thin foot. From Riverside Cemetery, Grave 42. 1931. Ht. 0.192. Circ. 0.272. Dm. of mouth 0.044, of base 0.053. L. of handle 0.075. W. of handle 0.013. Ht. of picture 0.077. Black glaze on rim and handle. Base black. Broad black band below figures, then a reserved band of red and lastly black over the rest of the base. Debased lotus pattern on shoulder. Parts of body and rim missing. Incised lines for details.

Three figures, all seated. A closely draped figure, probably female, at left, has left hand raised as if to touch the ivy that trails between her and the central figure, who is probably Dionysus, seated on an *okladias* and playing on a four-stringed lyre. The figure at extreme right, not visible in the illustration, has her left arm lifted, balancing the picture. For a musical Dionysus, cf. Pfuhl, *Malerei und Zeichnung der Griechen*, Fig. 426.

There is a similar lecythus, on which the figures are all female, in Cambridge, *C.V.A.* (Cambridge, Fitzwilliam Coll.), III H, Pl. XXII, no. 5. For the type of lecythus, cf. Ure, *Sixth and Fifth Century Pottery from Rhitsona*, pp. 44-54, Pls. XIV-XVI; Robinson-Harcum-Iliffe, *Cat. of Gr. Vases at Toronto*, no. 322; and Miss Shoe, *Hesperia*, I, p. 74, Fig. 18. For Dionysus as the usual figure on such lecythi, cf. Nos. 381, 388, 391, 1088, in the National Museum at Athens (Collignon-Couve, 922, 921, 933, 926). End of sixth century.

**Plate 50.**

29. Inv. 246. Lecythus. From Riverside Cemetery, Grave 31. 1931. Ht. 0.162. Circ. 0.15. Dm. of mouth 0.029, of base 0.037. Ht. of base 0.011. L. of handle 0.042. W. of handle 0.011. Black glaze on rim, neck, handle, lower part of body and base. Pattern of radiating stripes on shoulder; maeander just below.

Chariot scene, badly worn. To right, four horses. Behind them, a draped attendant. Of the charioteer, only a small part of the upper body is visible. Incised details.

Cf. a similar lecythus in Paris, *C.V.A.* (Bibliothèque Nationale), Pl. 79, no. 15; Pl. 80, no. 8. Late sixth century.

30. Inv. 651. Lecythus. From Riverside Cemetery. 1931. Ht. 0.141. Circ. 0.135. Dm. of mouth 0.029, of base 0.032. L. of handle 0.042. Black glaze on rim, handle and base. Pattern of dots and radiating stripes on shoulder; lattice pattern below. Fragments of body and neck missing.

Scene similar to preceding. To right, four horses. At left an attendant or the charioteer, not yet mounted, in profile to the right. Behind the horses, a second draped figure. In front of horses, a second draped figure. In front of horses, a bird on an indistinguishable object. Incised details.

Cf. a similar lecythus, *C.V.A.* (Copenhagen), III H, Pl. 111, no. 9. Late sixth century.

31. Inv. 221. Lecythus. From Riverside Cemetery, Grave 37. 1931. Ht. 0.198, of base 0.046. Circ. 0.212. Dm. of mouth 0.0395, of base 0.046. L. of handle 0.071. Buff clay. Black glaze on rim, handle, lower part of body and base. Black radiating stripes on shoulder. Design on the body so badly worn that the subject is indistinguishable. Late sixth century.

32. Inv. 512. Lecythus. From Riverside Cemetery, Grave 56. 1931. Ht. 0.186. Circ. 0.188. Dm. of mouth 0.033, of base 0.048. L. of handle 0.072. Black glaze on lip, handle, and base. Radiating stripes on shoulder. Design on body badly worn, but a lattice pattern is probable. Late sixth or early fifth century.

33. Inv. 729. Lecythus. From Riverside Cemetery. 1931. Preserved ht. 0.19. Circ. 0.215. Dm. of base 0.051. L. of handle 0.072. Buff clay. Black glaze on body. Pattern of dots and radiating stripes on shoulder. Rim and part of neck missing. Cf. *C.V.A.* (Madrid), III H e, Pl. 30, no. 9. Late sixth or early fifth century.

34. Inv. 369. Lecythus. From Riverside Cemetery. 1931. Ht. 0.115. Circ. 0.141. Dm. of mouth 0.028, of base 0.034. L. of handle 0.039. W. of handle 0.011. Shape similar to preceding. Black glaze on body, handle and lip. Black stripes on shoulder radiating from neck. Late sixth or early fifth century.

## Plate 51.

35. Inv. 8.44. Little scyphus. From trench 10. 1928. Ht. 0.043. Dm. 0.06. Part of handle at right remains. Brown clay with a white slip. Palmettes frame picture. To right, lower part of a figure seated on an *okladias*. Crude work. Sixth century.

36. Inv. 8.45. Lower part of a lecythus. From trench 10. 1928. Ht. 0.065. Dm. of lecythus 0.07, of foot 0.045. Good black glaze. White slip on panel. Two legs and vines of ivy. Sixth century.

37. Inv. 8.5. Fragment of a small scyphus. From trench 4. 1928. Ht. 0.11. W. 0.11. Part of original base remains. Black inside. Palmettes frame picture.

Draped driver with a quadriga. The horses are fat and spiritless. Behind them stands a draped female figure with a lyre, in front of whom is another figure looking back at her. Rough drawing. Interior detail and drapery marked by incision. Cf. *C.V.A. (Lecce)*, III H e, Pl. 1, no. 3. End of sixth century.

37a. Inv. 740. Scyphus. From North Hill. 1931. Ht. 0.065. W. of base 0.097, of opening 0.15, of handle 0.034. Badly broken. Palmettes at handles. Wide band at lip and at low base; narrower bands above. Incision for details. Purple for hair and beard and on himation of charioteer. To right a charioteer holding reins and a whip or goad stands in the chariot box behind four (?) horses. Facing him is a bearded man, to left. The drawing is somewhat crude. Late sixth century.

38. Inv. 8.6. Fragment. From trench 4. 1928. Ht. 0.08. W. 0.06. Black border below. Horse walking to left. Purple on neck of horse. End of sixth century.

39. Inv. 8.6a. Fragment. From trench 4. 1928. Ht. 0.06. W. 0.07. Part of a floral complex, lotus and tendrils. Incision for overlapping parts and interior details. Some purple used. End of sixth century.

## Plate 52.

40. Inv. 8.7. Scyphus. From trench 10, Apotheke 5. 1928. Ht. 0.11, of scene 0.065. Dm. 0.23. Black inside. Two rows of dots separated by red line at top. Stripes below picture.

**Obverse. A.** To left, and facing in that direction, a sphinx on its haunches; incised lines on wings. Then part of a figure driving four horses, one with white legs and body, the others all black. Part of sphinx to right.

**Reverse. B.** Replica of obverse. Tip of sphinx's wing at left. Figure with four horses, two missing. White leg of driver is seen below. White, female, figure facing left; behind her another sphinx to right. On both sides, abundant white and incision. Very sketchy design. In the Archaeological Museum at Saloniki are several similar scyphi with rude representations of quadrigas and much use of white. End of sixth century.

### Plate 53.

**41.** Inv. 8.8. Fragmentary scyphus. From trench 10, Apotheke 5. 1928. Preserved ht. 0.09. Dm. 0.17. Seven pieces. One diagonal loop handle extant. Good red glaze inside. Red outside. Handle black. Two rows of black dots near rim.

**Obverse. A.** Sphinx to left toward handle, with white head and throat and a white stripe on the bird-body. Next, a figure with right hand on its shoulder faces two figures who are vis-à-vis. A rooster painted white covers their nakedness with his legs and body. A fourth figure runs off to right. The figures are red-brown or black, but the effect is of brown on bright red.

**Reverse. B.** Replica. Part of sphinx to left. Then a group of nude figures corresponding to those on the obverse, crudely drawn. The first faces left but looks back to right. His right hand is on his shoulder, the elbow bent. Then come two naked youths facing each other, with a white rooster, symbolic of obscenity, superimposed on them. An ithyphallic male figure walks off to right toward a large sphinx with a white face, breast, and body-to-wing stripe.

Cf. the similar scyphus in Ure, *Sixth and Fifth Century Pottery from Rhitsona*, Pl. XX, no. 18.88. Late sixth century.

**42 A-C.** Inv. 530. Fragments of various vases (A not Attic perhaps). From South Hill, Section Q. 1931. Greatest l. of A,



0.054, w. 0.066. Greatest l. of **B**, 0.059, w. 0.069. Greatest l. of **C**, 0.077, w. 0.081. Buff clay. Red and yellowish-buff paint used, as well as black. On **42 A** a bird with plumage of a wing and tail showing. Cross and zigzag pattern. On **42 B** the shoulder of an animal bending forward to left and possibly dewlap and part of its ear. Ear and two horns of left bull are to be seen. The scene is indistinct but it probably belongs to those representing overlapping or fighting animals. On **42 C** tongue pattern. End of sixth century.

**Plate 54.**

**43.** Inv. 578. Fragment. From Section G on South Hill, granary 16. 1931. Greatest ht. 0.033. Greatest w. 0.091. Left to right, foreparts of horse and rider, warrior with shield and helmet, hind parts of horse and rider. Grapevine. End of sixth century.

**44.** Inv. 579. Fragment. From Section G on South Hill, granary 16. 1931. Greatest ht. 0.079. Greatest w. 0.059. Four horses, three black and one white (a mare), presumably attached to a chariot, in which was a warrior with shield. Behind the horses was probably a figure with a white shield. End of sixth century.

**45.** Inv. 579a. Fragment, probably belonging to same vase as no. 44. From same place. 1931. Greatest ht. 0.043. Greatest w. 0.29. A warrior striding to right. White and incision for details. End of sixth century.

**46.** Inv. 470. Fragment of lecythus. From granary G 1, 1931. Greatest ht. 0.103. Black glaze on lower part of vase with a narrow red band. Lower parts of four figures, three running to right, one to left. The feet of three figures are white, those of the fourth black. White dots and incision on garments.

Cf. a similar complete lecythus from Rhitsona: Ure, *Sixth and Fifth Century Pottery from Rhitsona*, Pl. XIV, no. 80.241. End of sixth century.

**47.** Inv. 581. Fragment. From Section G, granary 16. 1931. Greatest ht. 0.031. Greatest w. 0.047. Red stripes. Lower part of a quadruped (?). Sixth century.

**48.** Inv. 8.9. Fragment. From trench 4. 1928. Greatest l.

0.08. Three broad bands below, alternately light and dark. To right, ithyphallic mule, with hydria hung on phallus. The right foot of his rider is visible. An attendant, probably a satyr, at each side. Human feet at extreme left. At right, feet and parts of satyr's tail and of vine. The scene represents Dionysus on his mule.

For similar scenes, cf. *C.V.A.* (Villa Giulia), III H e, Pl. 8, no. 5; *C.V.A.* (Bibliothèque Nationale), III, H e, pl. 69, nos. 1, 4, 7; and Baur, *Stoddard Collection of Greek and Italian Vases*, no. 127, Plate V. Late sixth century.

49. Inv. 8.10. Fragment. From trench 5. 1928. L. 0.06. W. 0.06. Black on brown. Horse and rider to right. Purple on mane of horse. End of sixth century.

50. Inv. 8.11. Fragment. From trench 5. 1928. L. 0.06. Chariot, parts of horses and driver. Palmette at left. End of sixth century.

51. Inv. 8.12. Fragment. From trench 5. 1928. L. 0.045. Horse running to right. Part of man at right. Horse lean and elegant. Incisions filled with white. End of sixth century.

52. Inv. 8.13. Fragment. From trench 5. 1928. L. 0.04. Dog under running horse. Late sixth century.

53. Inv. 8.14. Fragment. From trench 5. 1928. L. 0.06. Broad black band on lip at top. At right, flute-player facing left. Nearly effaced figure with beard facing the flute-player. Late sixth century.

54. Inv. 8.15. Fragment. From trench 6. 1928. Ht. 0.04. Parts of three figures on stools, the whole small and indistinct. Late sixth century.

55. Inv. 8.16. Fragment. From trench 6. 1928. L. 0.04. Ivy at right. Bearded head and upper body of man in profile to left. Purple for wreath and beard. Late sixth century.

56. Inv. 8.17. Fragment. From trench 6. 1928. L. 0.06. Three pieces. Concave lip and moulded mouth. Upper parts of four horses with reins and part of a figure in front. Sixth century.

57. Inv. 8.18. Fragment. From trench 6. 1928. Ht. 0.045. Seated sphinx in front of a solid palmette. Sixth century.

58. Inv. 8.19. Fragment. From trench 6. 1928. Ht. 0.06. Lower part of draped figure striding vigorously to right. Sixth century.

59. Inv. 8.20. Fragment. From trench 6. 1928. L. 0.07. Broad black border on lip. Indistinguishable objects, and sprays of ivy. Sixth century.

60. Inv. 8.21. Fragment. From trench 6. 1928. W. 0.045. Spray and upper part of crude draped figure to right. Sixth century.

Plate 55.

61. Inv. 8.22. Fragment. From trench 6. 1928. Ht. 0.09. W. 0.08. Draped female figure to right holding indistinguishable object (mirror?) in right hand. Garments are blown back, outlining the body. Wreath in background. Much use of incision. Sixth century.

62 A-B. Inv. 8.23. Fragments of cylix. From trench 10, Apotheke H, section 10. 1928. Ht. 0.08. L. 0.19. Black inside. Edge concave and offset near top, black. A frieze of figures of both sexes, the women with white flesh. The hands are drawn in the crude "upsilon" fashion; the stance is archaic. In the centre, a warrior with helmet, sword-sheath, and shield is rushing at a woman: Menelaus and Helen? There is a figure to right behind Helen (?) and a lady and man behind the warrior. A fragment (62 B) of the other side, l. 0.16, ht. 0.08, shows a duplicate of this scene.

Cf. for general style the dancing satyrs and Maenads on two amphoras of school of Nicosthenes in the British Museum, *C.V.A.* (Brit. Mus.), III H e, Pl. 72, nos. 2 and 3. End of sixth century.

63. Inv. 449. Fragment. From trench 10. 1931. Greatest l. 0.045. Greatest w. 0.047. Left arm of man to right, holding a staff. Behind his head, ivy. Sixth century.

64. Inv. 415. Phiale or "fish-plate". From trench 10, Civic Centre. 1931. Preserved ht. 0.012. Dm. of base 0.048. All of rim

missing. Black glaze on bottom. Representation of four fish, an octopus, and a sea-plant or balloon-like fish. Drawing free, but bold and effective. Such fish-plates are very common in the red-figure style and specimens were found at Olynthus (cf. nos. 231-232), but such have been unknown in black-figure. Watzinger (*Ath. Mitt.*, XXVI, 1901, Pl. II, p. 51) thought that the red-figured plate published by him was the oldest. End of the sixth or early fifth century.

65. Inv. 8.24. Fragment. From trench 10. 1928. Ht. 0.10. W. 0.10. Greenish Corinthian clay. Tongue pattern. Bearded male figure to right. Behind him head of horse to right and beneath it male head to right, much worn. Purple retouches. Middle of sixth century.

66. Inv. 8.25. Fragment. From trench 10. 1928. Ht. 0.04. W. 0.04. Godroon pattern. Male head to right. Some object confronting, this probably held in the missing hand. Hair purple. End of sixth century.

67. Inv. 8.26. Fragment. From trench 10. 1928. L. 0.055. Male head to right. Open left hand extended. Right hand behind body. Sixth century.

68. Inv. 8.27. Fragment. From trench 10. 1928. Ht. 0.03. W. 0.04. Wide border of black at original edge of fragment. Satyr to right, head in three-quarters front view. Behind him a Maenad to right, an indistinguishable object in her raised left hand. Sixth century.

69. Inv. 8.46. Fragment. From trench 10. 1928. Ht. 0.064. W. 0.034. Ivy and circular lines above picture. Helmeted female figure to left, a spear in her left hand, and a shield with white pellets on her back: perhaps Athena. Tail and rear of animal at right.

70. Inv. 8.47. Fragment. From trench 10. 1928. Draped figure, hands holding reins. Sixth century.

71. Inv. 8.28. Fragment of cylix. From trench 10. 1928. Ht. 0.055. W. 0.10. At right, but facing left, with open mouth and savage look, a centaur, whose body moves off toward right

edge, arms akimbo. White rock in centaur's right hand. Striding toward him from the left is another figure with a sword in the raised right hand, sheath at his side and white belt over his right shoulder. Flying bird in background, shield at right, part of palmette at left. Purple in hair. Beard of centaur, white. Sixth century B. C.

72. Inv. 8.32. Fragment. From Civic Centre, trench 10. 1928. Ht. 0.085. W. 0.08. Man with chiton wound round like a belt, holding reins in his right hand, left leg lifted high. In front of him he perhaps had a horse on a lead. Interior detail incised. Late sixth century.

**Plate 56.**

73. Inv. 8.34. Top of jug. From Civic Centre trench 11. 1928. Ht. 0.035. W. 0.09. Neck, handle, and part of side remain. Handle extends from neck to shoulder. Black on buff. Top of neck and outside of handle, black; black stripes at lower end of body fragment. Late sixth century.

74. Inv. A 263. Fragment of scyphus. From South Hill, East Road. 1931. Ht. 0.07. Dm. of base 0.035. Sharply offset foot below spreading body. Body black with black lattice pattern below. Fifth century.

75. Inv. A 262. Fragment of scyphus. From South Hill, East Road. 1931. Ht. 0.04. Shape and decoration as last except for two black concentric circles on the bottom. Fifth century.

76. Inv. A 261. Fragment of scyphus. From South Hill, East Road. 1931. Ht. 0.05. Dm. of base 0.045. Shape and decoration as last. Fifth century.

77. Inv. 8.35. Fragment of cothon. From Civic Centre, trench 11. 1928. Total dm. 0.20, of opening 0.095. Purple around inside edge and three purple bands outside. Other bands brown. Dots, lines, and tongue pattern around opening. Sixth century.

78. Inv. 8.36. Fragment of cothon. From trench 11. 1928. L. 0.11. Curved black edge. Clay red, with red and black decoration. Long tongues separated by narrow lines ending in dots. Sixth or early fifth century.

## Plate 57.

79. Inv. 8.37. Fragment of cylix with lip, and one loop handle. From Civic Centre, trench 11. 1928. Ht. 0.045. W. 0.15. Two knobs on decorative band, one on each side of handle. Black with buff border and band of black zigzags like four-barred sigmas. There are similar cylices in the British and Metropolitan Museums (06.1021.96) and in Vienna (no. 428). Sixth century.

80. Inv. 8.38. Fragment. From Civic Centre, trench 11. L. 0.10. Two rows of egg pattern. Above them, long black tongue pattern. Early fourth century.

## Plate 58.

81. Inv. 126. Two-handled bowl or lecané with cover. From the East Cemetery, main trench, at a depth between 0.30 and 0.60 m. 1931. Ht., without cover 0.051, with cover 0.09, of base 0.004, of rim of cover 0.004. Circ. of vase 0.385, of cover 0.399. Dm. of mouth 0.118, of base 0.01, of cover 0.126, of top of cover 0.054. W. from edge of handle to rim 0.039. L. of projections near handles 0.015. Inside of bowl, black glaze; of cover, natural clay, somewhat lighter in color than the bowl. Small projections on each side of handle. Bowl decorated with wavy vertical lines between wide black bands. Black bands on knob of cover. Hole in knob. The shoulder of cover bears a degenerate laurel pattern and a wide black band at rim. Very similar in shape and decoration is a vase from Olbia, *Bulletin de la Commission Impériale Archéologique*, XIII, 1906, p. 137, Fig. 79. Cf. also Langlotz, *Gr. Vasen in Würzburg*, Pl. 121, no. 443. Late sixth century.

## Plate 59.

82. Inv. 286. Stand for vase. From House 11 on North Hill, Room k, at a depth of 0.40 m. 1931. Ht. 0.18, of base 0.03. Circ. 0.52. Dm. of mouth 0.164, of base 0.114. Decoration in fine black glaze, now partly worn away. Above base a broad black stripe, then tongue pattern, maeander, six zigzags and dumbbell, and egg and dot patterns. The upper part of body is black and there are black stripes. The house in which this vase was found is one of the



earliest but not built before 430 B. C., though a few early lamps were unearthed in it. Fifth or early fourth century.

**Plate 57.**

83. Inv. 480. Bowl with cover. From House 11 on North Hill. 1931. Ht. of bowl 0.03, of cover 0.028. Circ. of vase 0.26, of cover 0.26. Dm. of mouth 0.072, of cover 0.083, of knob on cover 0.019. L. of handles 0.058. Part of one handle missing. Black glaze on round bottom of bowl. Black on knob of cover, around knob, and around rim. Black handles. The bowl is patterned with vertical stripes around the rim; the cover has a conventionalized palmette motive around the shoulder. Early fourth century.

84. Inv. 505. One-handled vase (Epichysis). From Section J, south of Civic Centre on the South Hill, in the road, at a depth of 0.70 m. 1931. Preserved ht. 0.066. Circ. 0.26. Dm. of base 0.051. Rim and handle missing. Tongue and egg and dot patterns on upper part of body. Black glaze covers vase below and above these. Fourth century.

**Plate 59.**

85. Inv. 277. Ascus. From Section Q, on South Hill, at a depth of 0.60 m. 1931. Ht. 0.044. Circ. 0.291. Dm. of opening 0.036, of base 0.079. The sieve is broken off and spout and handle are fragmentary. Black glaze on lower part, rim, handle, and spout. Pattern of radiating lines on upper body. Fourth century.

86. Inv. 8.39. Ascus. From trench 4. 1928. Ht. 0.041. Dm. 0.088, on bottom 0.075. Place for attachment of handle at side. The top, which is depressed, has six holes, one not appearing in the illustration. The decoration is in the form of a black circular line with short straight lines diverging from it, and around the body is a large wave pattern with circles of dots around a central dot in the space between the pothooks. Fourth century.

87. Inv. 273. Ascus. From Section T near "House of the Comedian", at a depth of 0.42 m. 1931. Preserved ht. 0.034. Dm. of bottom 0.105, of sieve 0.026. Buff clay. The stump of the handle remains at one side. The vase is incomplete at bottom,

and part of one side is missing. Sieve in the depression at the top as in no 86. Band of black around holes, then wave, egg and ray patterns. Early fourth century.

88. Inv. 149. Cover of a vase. From East Cemetery, trench C, at a depth of 0.20 m. 1931. W. of wave pattern 0.021. Grey clay. Black glaze in centre. Wave pattern around edge. Fourth century.

89. Inv. 475. Fragment of cover of a vase. From East Cemetery. 1931. Preserved ht. 0.021. Wave pattern surrounds central knob. Between it and the black band at the edge, rosettes. Fourth century.

90. Inv. 8.40. Part of cylix. From trench 11 on South Hill. Ht. 0.021. W. 0.06. Black inside. Wave pattern around base. On main body, wavy line between pairs of straight lines. On bottom piece of cylix is a head to left, wearing a hood. Nice curly hair. Fourth century.

#### Plate 60.

91. Inv. 45. Bowl. From "House of the Comedian", Room g, at a depth of 0.48 m. 1931. Ht. 0.071. Circ. 0.557. Dm. of mouth 0.169, of base 0.081. Several pieces are missing. Fine black glaze. Border on outside in reserved red. Wave pattern in black. Late fifth or early fourth century.

92. Inv. 8.41. Fragment of epichysis. From trench 11. 1928. Ht. 0.06. Dm. 0.10, of base 0.06. Light buff clay. On both cover and body, wave pattern with groups of dots around a central dot between the waves. Early fourth century.

93. Inv. 8.42. Cover. From trench 10. 1928. Ht. 0.075. Lower diameter 0.12. Grey inside. Knob and part of the rim broken. Maeander around knob, then floral palmette, spiral and dot pattern, and below this a maeander. A wide black band edges the rim. Fourth century.

94. Inv. 756. Shallow bowl. From Section Q on South Hill. 1931. Ht. 0.049. Fragments only preserved. Conventional palmette pattern with point rosettes. Fourth century.

95. Inv. 577. Miniature hydria. From Riverside Cemetery. 1931. Preserved ht. 0.044. Circ. 0.104. Dm. of base 0.022. Black glaze on the back. All the handles and the rim missing. Floral design on the front. Fourth century.

96. Inv. A 228. Pitcher. From trench 10. 1928. Ht. 0.15. Circ. 0.58. Round body, small neck and ring handle. Thin walls, grooved inside. Clay pinkish-buff, decorated with carelessly applied vertical and horizontal lines in red-brown and black. Fifth or fourth century.

**Plate 56.**

97. Inv. 113. Fragment of a Panathenaic amphora. From Section G, on South Hill. 1931. Ht. 0.077. W. 0.074. To left, torso in three-quarters front view of nude male figure. Head bearded, nose missing. Right arm, most of which is now missing, was stretched out in front; the left, bent at the elbow, was extended behind: probably the umpire. Fourth century.

98. Inv. 8.30. Fragment of a Panathenaic amphora. From Civic Centre, trench 11. 1928. Ht. 0.012. W. 0.25. At left, part of staff, lower legs and hem of garment of umpire, his right foot foreshortened from the front. Then the right leg and foot of a wrestler; his left leg was probably crossed behind the lower right leg and foot, foreshortened from the front, of his opponent, who appears at right. Interior marking for garment, toes, ankle-bones and knee structure. Fourth century.

99. Inv. 8.31. Fragment of a Panathenaic amphora. From Civic Centre, trench 11. 1928. Ht. 0.17. W. 0.085. Umpire with staff clenched in his right hand. He has a beard, and wears a wreath in his hair. This does not belong to the vase of which the preceding fragment is a part, for staff and garments do not fit. Inner incised lines for drapery, ears, hair, eye and outline of parts of body. Fourth century.

**Plate 61. (See also Figs 6a and b.)**

100. Inv. 8.29. Panathenaic amphora. From trench 10, in Civic Centre. 1928. Ht. as reconstructed 0.63. Circ. of foot around ray pattern 0.23. Greatest circ. 1.20, around neck 0.31.

L. of handles 0.10. Ht. of black band above foot 0.17. Sixty-five fragments. On neck, double honeysuckle and elongated tongue

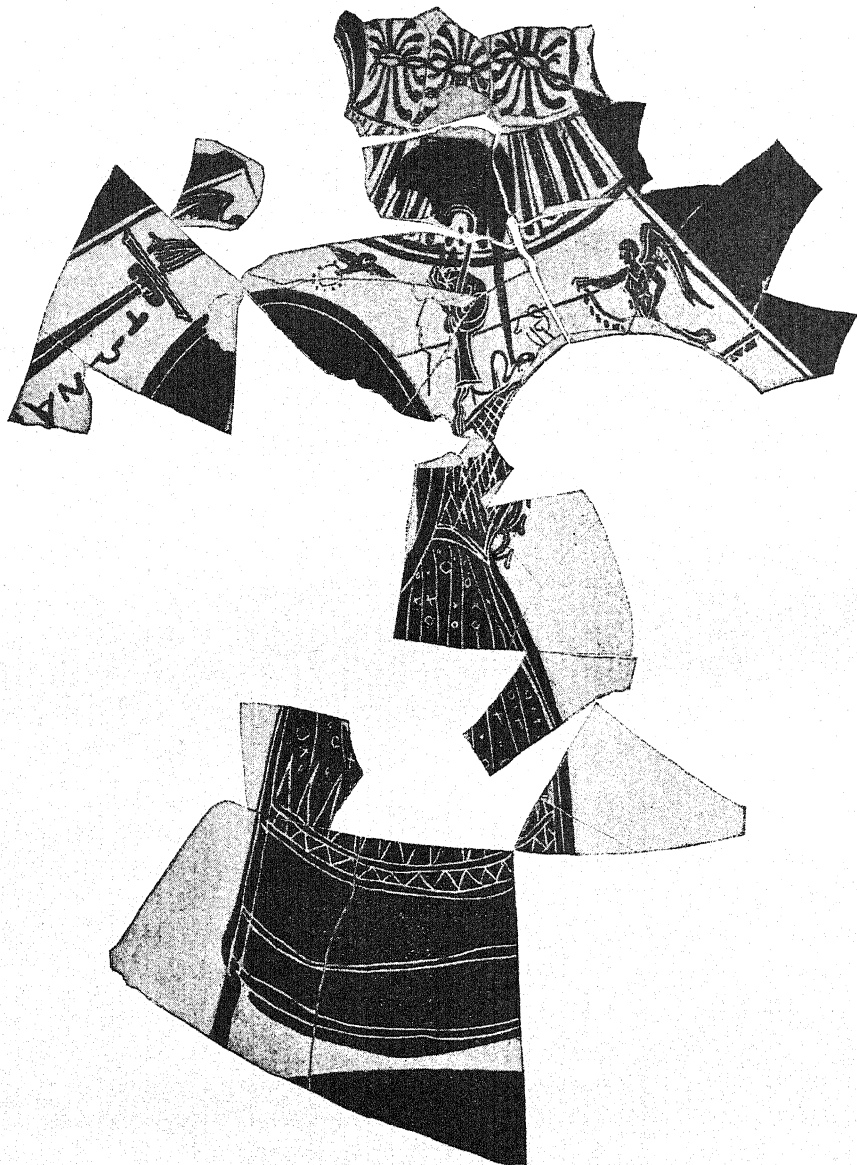


Fig. 6a = No. 100. Obverse of Panathenaic Amphora

pattern, separated by a ridge. Extant pieces: part of foot above base, fragments of body, handles and neck.

**Obverse. A.** Athena helmeted. Her crest towers up into the tongue pattern on lower part of neck. Of the Nike on the left pillar are preserved a wing, part of the body below the waist, the right foot bent back. To the right of the Ionic column on which she stands are the letters ΤΩΝΑ. At right of Nike and directly over Athena's round shield is an owl, its wings outspread; it carries a wreath. Athena measures 0.36 m. to the top of her crest. She carries a shield and spear. She has a long neck, and her helmet

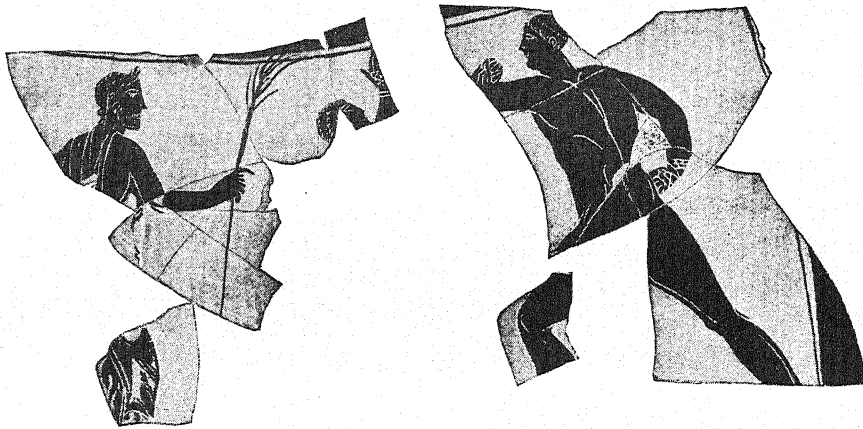


Fig. 6b = No. 100. Reverse of Panathenaic Amphora

has an extended neck-piece from under which strands of hair escape. Her right hand, rendered in outline, is drawn back and holds a spear which passes on the left side of her face. The upper part of her dress is latticed; the lower part has a design of alternating crosses and circles in vertical panels and below them a frieze of zigzags. Below this a frieze with a very dim representation of a man at left with garment over his left arm, left foot advanced, right bent back, with stone in his drawn-back right hand, which he is throwing at a snake advancing from the right. Below this a frieze with a wave-pattern. These two lower friezes are too dim to appear clearly in the illustrations. Athena's waist is narrow, but the skirt is full and flares toward the bottom. The Nike at the right holds a garland in her extended right hand; the

lower part of the body is missing. Athena's face is white; the Nikes', black.

**Reverse. B.** Palaestra scene. To right, umpire with branching staff in his right hand. He shows his back, but his head is in profile. He is bearded; his hair is entwined with a garland. Of the boxer at left only the head and the raised right hand with boxing glove preserved. Of the second boxer, who also shows his back, almost the entire body is preserved, with the exception of the lower left leg and right foot. (The fragment with knee on Pl. 61 should be reconstructed a little to the left of, and below, its present position, as in Fig. 6 b.) He has his left arm extended to parry the blow dealt by his opponent, of whom the hand lifted to strike remains above the arm of the boxer at right. The latter's right hand with the *meilichai* (soft boxing-gloves) rests on his hip. Short white arcs represent the curls above his brow. All interior detail is done in white on black.

Cf. *British Museum Catalogue*, B 605, 606; and the boxers on B 612. The foot of our vase is badly restored and should be like those of the British Museum vases. This type of Panathenaic amphora is rare and belongs in the transitional period (before 370 B. C.), before those with archons' names.<sup>6</sup> Early fourth century.

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<sup>6</sup> Cf. Brauchitsch, *Die Panathenäischen Preisamphoren*, pp. 44 ff.



## CHAPTER VI

### RED-FIGURED VASES

#### Plate 62.

101. Inv. 8.48. Scyphus or possibly a cantharus, since there is an unusual amount of undecorated surface below the figure and most scyphi have standing figures to take up all the room. From trench 10. 1928. Distance from top to line under Silen 0.105. W. across chord 0.17. Eleven pieces fit together as shown in illustration; there are also nine undecorated pieces with no contingent edges and one fragment, reproduced also on Pl. 62, showing buttocks, tail and waist of another silen, and part of the pointed ivy-crowned amphora against which he rests (dimensions 0.05 x 0.03). A second Silen evidently was seated, facing the first one. Fine black glaze of a slightly greenish tinge. Thin walls, black inside. Clay good red fabric.

A bald-headed Silen facing right reclines against a cushion on which his left elbow rests. His body has a strong thrust at the hips, bringing his back and shoulders into full view. His left leg is drawn up, the sole of the foot flat on the ground, the right leg more extended. Legs well curved, ankles slim, and feet long and delicately curving. In his right hand, now missing, he held a cantharus of which the tip of the left handle, the right handle and about a third of the body remain. The arm is preserved sufficiently at the shoulder to show that the cantharus was held out at arm's length. The Silen has a bald head with fringe of curly hair at neck, ivy wreath, and curly beard. His nose is snub, his lips full and sensual. The features are boldly drawn, with sure, heavy strokes. The eye is in full profile, the curve of the nostril is represented by a half circle, the hair and beard as a dark mass, the shoulders by a broken line returning in a sharp curve, the spine by a pair of lines, the hip by a concave curve, the groin by a straight line which extends too far into the abdomen. The tail

has a sharp springing curve. The cushion has a pattern of dots inclosed by double lines at each end. The subject and style recall Watzinger, *Gr. Vasen in Tübingen*, Pl. 36, E159 (where there is a Silen in rear view with similar back). About 440-430.

Plate 63.

102. Inv. 8.49. Fragment. From trench 10. 1928. Four pieces fitting together as shown in illustration. Preserved ht. 0.13. W. 0.20. Below, a band of two maeanders and checkers. At right, facing left, a standing male figure draped in a himation and wearing sandals. The figure is preserved to a point only a short distance above the knee, but he probably supported himself on the staff, marked with a barber's pole design, which appears between him and the next figure, female, striding to the right. She is barefooted, but wears a long himation over a finely plaited chiton. Behind her, the left ankle of a figure moving to right. At extreme left, the left foot, heel of the right, and lower edge of the chiton of a female figure fleeing to left. There is some vigor in the figures, but the feet are unduly small and are badly drawn, and the drapery is unconvincing. A heavy line marks the lower margin of the himation. About 470.

103. Inv. 8.50. Fragment. From trench 10. 1928. Ht. 0.13. W. 0.10. Below, maeander and squares with cross. Facing left, a draped female figure, seated in a chair (*klismos*). The figure is preserved from hips to feet, the chair to the point where the back springs from the seat. The chair is seen in profile, thus showing two flaring legs. The figure wears a finely pleated chiton extending to the ankles, and a loosely draped himation, the lower edge of which reaches the calf. A staff crossed diagonally beside the knee. The feet are merely blocked out, the drapery lines of the himation not clearly understood. Otherwise, good work. About 470.

104. Inv. 8.51. Fragment. From trench 10. 1928. Greatest l. 0.85. Beautiful black glaze inside and out. Palmette and tendrils. Exquisite drawing, reminiscent of the style of Duris. About 470.

**Plate 64.**

105. Inv. 724. Part of a column-crater. From a shop on South Hill. 1931. Preserved ht. 0.128. W. 0.372. Vertical border of dots and lines incloses picture. At right, a nude figure holding a staff in his right hand faces a draped male figure who holds a staff in his left hand. The right arm is bent at the elbow and the right hand is open at his breast. At left, part of a horse and a standing male figure with a staff behind him, both in profile to right. The picture is very fragmentary, but the subject is common on column craters. About 470.

105a. Inv. 253. Column-crater. From Riverside Cemetery, Grave 205. 1931. Ht. with restored base 0.39, without base 0.343, of rim 0.025, of pattern on neck 0.041, of band with figures 0.19. Circ. 0.88. Dm. of base 0.138. W. of rim 0.038. L. of handle 0.116. One handle, base, nearly all one side, and small fragments missing. Inside black. On vertical surface of rim and at sides of picture, ivy pattern. On neck, elongated lotus buds. Above main scene, tongue pattern.

**Obverse.** At left, a bearded male figure to right, a staff in his left hand; with his right hand he seems to be pointing to the next figure, a woman dressed in an Ionic chiton and a long, full himation, to right. She wears her hair in a knot above the nape of the neck; it is bound with a fillet. In her right hand she holds up a phiale; her left is hidden in the folds of her himation. Facing her is a draped youth, holding a staff in his right hand. At extreme right another draped youth, also in profile to left, his right hand raised behind the shoulder of the first youth, looks on at the scene. The subject is probably the offering of a libation, perhaps before a departure.

**Reverse.** Only a small part of one draped figure remains. About 450.

**Plate 65.**

106. Inv. 8.52. Fragment. From North Hill. 1928. L. 0.08. Ht. 0.04. Torso from neck to hips of powerful nude male figure facing front. His right hand rests on his hip. His left hand holds a club against his left shoulder, and he wears a mantle around his

shoulders. The figure is probably Heracles. Interesting markings of breasts, diaphragm, and abdomen. About 470.

### Plate 66.

107. Inv. 8.53. Pelice. From trench 11, Civic Centre. 1928. Greatest preserved ht. 0.26. W. across base 0.17. Circ. 0.84. Good black glaze. Convex base with narrow concave red band at the top. Under handles, palmettes, and below pictures a pattern of checkers and four maeanders. There are at least three places where holes show ancient repairs, as so often on Olynthian vases.

**Obverse.** Chariot scene. Preserved are parts of at least three horses (there is certainly a fifth hind leg), a two-wheeled chariot (the wheels have four spokes), and part of the chariot-box. Originally there were probably four horses. Part of the drapery of the charioteer, probably a Victory, remains.<sup>7</sup> Beside the chariot is the left leg of the nude apobates; the other foot, now missing, was planted in the chariot. One is reminded of the apobatae on the Parthenon frieze and other reliefs.<sup>8</sup> He carries a shield with rayed star or "sun" pattern<sup>9</sup> and circle with inclosed dot in the centre, and two staggered rows of dots around the outer rim. Another fragment, which does not fit, shows part of the figure of the charioteer, from right shoulder to knee, part of the arms and the long garment tied by a girdle with three loops and ending in streamers. For another Olynthian vase with an apobates, cf. no. 112 below.

**Reverse.** At left, a youth wearing a chlamys, the right foot in front view, his weight on the left foot which is in profile to the right. His right hand is stretched out at side. The head and left side of his body are missing. In the centre, feet and legs below knee of similar figure with his feet in the corresponding position. At right, feet, ankles, and part of the drapery of a third figure in profile to left. About 430.

<sup>7</sup> Cf. Millingen, *Peintures Antiques, Coghill Coll.*, 9; Laborde, *Vases Grecs*, Pl. 75; Reinach, *Répertoire des vases peints Gr. et Étr.*, II, p. 4, 2; p. 204, 3.

<sup>8</sup> Cf. Benndorf, *Das Heroon von Gjölbaschi*, Pl. XXIV; *B.C.H.*, VII, 1883, Pl. XVII; *Jahrbuch*, XLV, 1930, p. 287, and references s. no. 112 below.

<sup>9</sup> For the sun pattern on an Olynthian mosaic, cf. above, pp. 7-8, and Pls. V, 14 A.

## Plate 65.

108. Inv. 8.54. Fragment. From trench 5. 1928. Greatest ht. 0.08. W. 0.09. Th. 0.005. Inside black, with red band near top. Dionysus in profile to right. Strands of curly hair done in brown wash hang down in front of his ear, and short curls outline his brow. An ivy wreath rests on his head. He wears over his chiton a kind of cuirass-like garment with a yoke edged in dots inclosed by double lines and decorated with a row of dolphins around the breast, and a palmette in the centre. His outstretched left hand grasps a stout vine which forks above his head and sends a leafy tendril down behind him. The dolphins may refer to the story of the Homeric Hymn to Dionysus, where Tyrrhenian pirates are turned into dolphins.<sup>10</sup> Dionysus was probably engaged in a gigantomachy such as the Altamura Painter often painted.<sup>11</sup> By the Altamura Painter (attribution of H. R. W. Smith). About 460.

109. Inv. 8.55. Fragment of rim of vase. From trench 13. 1928. L. 0.11. Black edge. Wide reserved band. Then palmettes. About 470.

110. Inv. 8.56. Upper edge and original rim of cup. From trench 13. 1928. L. 0.07. Ht. 0.05. Th. 0.007. Thick walls. Good black glaze. Patterns from the top down: first, egg pattern, the centre black; then diagonal leaves and dots reserved on black; and egg pattern, the centre reserved. About 460.

## Plate 67.

111. Inv. 8.57. Low plate. From House 2 on North Hill. 1928. Cf. *Excavations at Olynthus*, II, p. 46; *A.J.A.*, XXXIII, 1929, p. 66, Fig. 14. Ht. 0.04. Dm. 0.285, inner dm. 0.26. An egg pattern with dots marks off an exergue below picture, and in this are spirals, a palmette, and a round object with a cross on it.

<sup>10</sup> Cf. the cylix of Execias in Furtwängler-Reichhold, *Gr. Vas.*, Pl. 42; and the Monument of Lysicrates.

<sup>11</sup> Beazley in *Attic R. F. Vases in American Museums*, p. 143, mentions seven examples. Cf. especially Tillyard, *Hope Vases*, Pl. 17, 115; *Compte Rendu, Saint-Petersbourg*, Atlas, 1867, Pl. VI = Reinach, *Répertoire des Vases*, I, p. 26, for figures in similar style to ours.

At left, Athena facing right, holding in her raised left hand a tall staff. Her weight is on her right leg, and her right hand is on her hip. Behind her is a shield ornamented with dots. Facing her is the young Heracles, seated, nude except for a mantle which passes over his left shoulder and which is bunched up between his thighs. His long slender body anticipates the style of Lysippus. His right hand is open and extended, his left holds a club. At right, an Ionic altar, the top tilted, decorated with two hanging floral ornaments, and above it a round object decorated with a cross and circles. A plant rises between the two figures, and above it is a quiver ornamented with a wave pattern and having a handle. Heracles is often represented with Athena, who introduced him to the gods at his apotheosis.

Cf. no. 2648 (304) in Munich,<sup>12</sup> a red-figured cylix in the style of Duris, where Heracles is seated with club and cantharus at left and a helmeted Athena stands at right in front of him with spear, owl, and oenochoe. Cf. also *British Museum Catalogue* F 74. At Thebes there was a relief by Alcamenes representing Athena and Heracles,<sup>13</sup> and we know that there was much Boeotian influence at Olynthus. For Heracles in connection with Olynthus, cf. Athenaeus VIII, 334 E, who tells us that Olynthus was the son of Heracles, and Bolbe (cf. also Stephanus s.v. "Ολυνθος). For Heracles on coins of Thasos at Olynthus, cf. *Coins of Olynthus Found in 1928*, pp. 110-111. Drapery drawn with many short, broken lines. Hair rendered in fine brown wash. Late fifth or early fourth century.

#### Plates 68-70.

112. Inv. 115. Crater. From the "House of the Comedian", Room *d*, at floor level. 1931. Ht. with restored base, average 0.446. Dm. of mouth 0.413, of base 0.159. Circ. just under lip 0.998, above handles 0.714. Ht. of base 0.05. Depth of lip 0.017. Ht. of leaf design below scene 0.039, of scene 0.248. Interior

<sup>12</sup> Cf. Furtwängler-Reichhold, *Gr. Vas.*, Pl. 24.

<sup>13</sup> Pausanias IX, 11, 6.



black, with one red band around the lip where the mouth begins to widen. Rim red, with a narrow black band around it; below, leaf pattern. Below scene, leaf pattern on bulging band, from which the handles project. One handle and part of the other



Fig. 7 = No. 112. Drawing by Sarah E. Freeman

missing. Black glaze on base. Ridged red stripes on the base, most of which is missing.

**Obverse.** Four-horse chariot driven by a winged figure, doubtless Nike, with a second Nike flying toward it. In the background is a third winged figure in full front view, perhaps influenced by the Victory of Paeonius. To the right of the driver is a warrior or apobates with a plumed helmet and a shield with a Gorgoneion, his drapery showing between the spokes of the chariot wheel, and his left foot below it. Missing are part of the head of one horse, parts of two other horses and of the driver, fragments of the flying figure, parts of a chariot wheel and of the shield and helmet. Cf. also No. 114.

**Reverse.** At left is a trophy bearing a helmet and cuirass to which a winged Nike is adding a shield. She wears a saccus, necklace, and a sleeveless garment ornamented in front with two

broad bands from neck to ankles. These figures are on a larger scale and of poorer workmanship than those on the obverse. At the left was a second Victory now lost. The scene of the Victory erecting trophies on the reverse shows the influence of the balustrade of the Nike temple on the Athenian acropolis.<sup>14</sup> For Victory erecting a trophy on vases, cf. Tillyard, *Hope Vases*, no. 104, p. 59, Pl. 14, an Attic red-figured pelice now in Boston (20.187) by the painter of the Deepdene Trophy Pelice, earlier than our vase.

The scene of the apobates shows the influence of the Parthenon frieze<sup>15</sup> and of Syracusan coins. For a winged Victory and a helmeted apobates in a quadriga, cf. a red-figured crater from Ruvo in the Louvre (no. 527), Reinach, Millin, Millingen, *Peintures de Vases Antiques*, 1891 (Millin), I, Pl. 24. Cf. also Knapp, *Nike in der Vasenmalerei*, p. 65. The same motive occurs in sculptured reliefs, as for example, *B.C.H.*, VII, 1883, Pl. XVII. It is possible that the great painter Zeuxis, who spent some time at the court of Archelaus after 425 B. C., and painted a picture of an apobates which influenced the well-known painting from Herculaneum, made the subject popular in Macedonia and in South Italy, where it occurs on Apulian coins and vases.<sup>16</sup> Zeuxis introduced depth into his paintings, and so on our vase the motion of the chariot is not in the front plane of the picture, but the quadriga is moving from right to left out of the background, while the apobates jumps off and on the chariot. The scene is similar to the quadrigas on the Melos vase in the Louvre.<sup>17</sup> One

<sup>14</sup> Cf. Carpenter, *The Sculpture of the Nike Temple Parapet*, Pls. III, IV, XI, XIV, XXXII. For victories erecting trophies cf. the gem of Onatas, Furtwängler, *Die Antiken Gemmen*, Pl. XIII, 37, and the much later coins of Agathocles and Seleucus, Head, *Hist. Num.*, p. 181; Seltman, *Greek Coins*, 1933, Pls. LII, 3, and LX, 3.

<sup>15</sup> Cf. Michaelis, *Der Parthenon*, Pl. 12, nos. 50, 57, 65; nos. 871, 872. I thought I could see traces of a Gorgoneion painted on the shield of the apobates on a section of the frieze in the Acropolis Museum.

<sup>16</sup> Cf. Robert, *Votivgemälde eines Apobates* in *Hall. Winckelmannsprog.*, XIX, 1895, pp. 9 ff., 14 ff.; XXII, 1898. Cf. also Pfuhl, *Malerei und Zeichnung der Griechen*, II, p. 686; III, p. 258, Fig. 631.

<sup>17</sup> Furtwängler-Reichhold, *Gr. Vas.*, Pls. 96, 97, and text. Cf. also no. 114 below.

might also compare the quadrigas on the Hippodameia vase in Arezzo, on the Blacas crater and on the Meidias hydria in the British Museum.<sup>18</sup> But our vase seems to be of a late shape and the style to be post-Meidian. For other scenes of an apobates in a quadriga, cf. *Brit. Mus. Cat. of Sculpt.*, 1900, II, Pl. VI; the silver dish published in *Jb. d. d. arch. Inst.*, XLV, 1930, pp. 287 ff.; and the votive-relief from Oropus in Berlin (Brunn-Bruckmann, *Denkmäler gr. und röm. Skulptur*, Pl. 162b). The quadriga, as well as the position of the horses, is quite similar to that on a Faliscan crater in the Villa Giulia Museum, *C.V.A.* (Villa Giulia) IV B r, Pls. 5-7. Fourth century.

#### Plate 71.

113. Inv. 8.58. Crater. From trench 10. 1928. Ht. from base to top of handle 0.31, of base 0.035. Circ. of base 0.26, of vase below main scene 0.33. Greatest circ. 0.41. One handle is preserved, and all of vase above this point is missing. The foot is concave at side, and black with offset red band above, and a narrow band at juncture with body. Under each handle is a palmette, and around handle an egg and dot pattern. Beneath picture, a wave pattern with dots between.

**Obverse.** Draped charioteer to right, in four-spoked Attic chariot drawn by four horses, only the lower parts of whose bodies are preserved.

**Reverse.** The lower parts of three draped standing figures, two facing right, one left.

Abundant use of white. The near horse was entirely white. Early fourth century.

#### Plate 72.

114. Inv. 265. Attic Bell-crater. From House 8, Room a, a kind of butler's pantry, floor level. 1931. Ht. 0.349, of picture 0.136, of base 0.035. Circ. 0.828. Dm. of mouth opening 0.345 to 0.356, of base 0.139. L. of handles 0.225. W. of handles 0.017. Long thin laurel wreath on outside of rim to left. Below pictures,

<sup>18</sup> Furtwängler-Reichhold, *Gr. Vas.*, Pls. 67, 126, 8.

maeander and checkers. At handle bases, egg and dot pattern. Much of rim and body missing, as well as one handle.

**Obverse.** A quadriga in a three-quarter position, the three horses at left in red, the fourth horse in white, driven by a winged Nike, her flesh and the fillet on her hair also white. A white meta at left in the form of a white column on a pedestal. The horses gallop to left. Those behind project considerably beyond those in front. Nike, preserved only above her waist, her head left, dressed in a sleeveless chiton ornamented with palmettes, drawing in the near horse, is thought of as turning the meta, though it is in the wrong position.

**Reverse.** Two standing draped figures, facing.

Cf. a very similar crater in the Hope Collection, Tillyard, *The Hope Vases*, no. 313, Pl. 42. This vase is probably by the same Attic artist and not a local Saticulan or Campanian vase. By the same artist is crater 07.128.2 in the Metropolitan Museum, representing also a Nike driving a quadriga with three draped figures on the rear side of the vase. Cf. also the amphora from Melos in the Louvre with a quadriga driven by a Nike, quite in the same style, Furtwängler-Reichhold, *Gr. Vas.*, Pl. 96. Cf. Hahland, *Vasen um Meidias*, Pls. 19, 24. Cf. also Furtwängler-Reichhold, *Gr. Vas.*, II, p. 257, Fig. 90; Pls. 8, 10, 67, and 126; Gallatin, *Dekadrachms of the Euainetos Type*, Pls. XI-XII; Seltman, *Greek Coins*, Pl. XXIII, 4-6. Perhaps Evaenetus and the Syracusans were influenced by such Greek vases as ours and not vice versa, just as Amphipolis probably influenced Syracuse in the matter of facing heads and not the reverse (cf. Seltman, *op. cit.*, p. 116, n. 3). For a similar quadriga on a later Faliscan vase influenced by Pheidias and the Parthenon sculptures, cf. *C.V.A.* (Villa Giulia), IV B r, Pl. 7; and cf. also Furtwängler-Reichhold, *Gr. Vas.*, Pls. 100, 2. Among the Olynthian terracotta reliefs of 1931 is a plaque with a quadriga. At Samos four terracotta reliefs of the fourth century from the same mould were recently found, representing Nike in a chariot drawn by four galloping horses (*Arch. Anz.*, XLVI, 1931, p. 292). Cf. also references under no. 112 above and Reinach, *Répertoire II*, p. 204. Late fifth century.

## Plate 65.

115. Inv. 8.59. Fragment. From trench 6. 1928. Greatest ht. 0.08. Greatest w. 0.08. Th. 0.005. Two female figures facing. They look at some object on a flat surface between them or are playing some game (knuckle-bones?), or possibly the game is that of fingers or *morra*, the object being to guess the number of fingers held out. The hair is done in thin brown wash, each strand standing out separately.



Fig. 8 = No. 115

For the style, cf. *C.V.A.* (Louvre), III I e, Pl. 7, no. O 7. Late fifth century.

## Plate 65.

116. Inv. 8.60. Upper edge of moulded vase. From trench 10. 1928. Ht. 0.07. Greatest w. 0.10. Egg pattern on lip. Handle in the form of a little jug with a hole through it. The two round objects (testicles) would indicate that a phallus was meant, even though the shape is not exactly right and the scrotum not indicated. At right, an arm stretches toward it. Late fifth or early fourth century.

## Plate 73.

117. Inv. 8.61. Fragments of the same vase, though not fitting. From trench 13. 1928. Dimensions of fragments from left to right, ht. by w., 0.11 x 0.16; 0.10 x 0.095; 0.09 x 0.055; 0.095 x 0.075. Below picture, maeander and diagonals in square. The first fragment, itself composed of four small pieces, shows the hooves and parts of the legs of one or more horses. At right, a large palmette, the petals all completely contiguous. The other fragments show the legs of two horses, the rear quarters of one and the head and forelegs of another with the head of a rider wearing a petasus. The drawing is spirited and good and reminds one of the riders on the Parthenon frieze and on vases like that from Melos in the Louvre.<sup>19</sup> About 420.

<sup>19</sup> Furtwängler-Reichhold, *Gr. Vas.*, Pl. 97.

118. Inv. 8.62. Fragment. From trench 13. 1928. Ht. 0.06. W. 0.09. To left, a seated youth, nude. His head is turned in the opposite direction, his face thus seen in right profile. His right arm is bent at the elbow, his right hand raised, perhaps holding some object. The left arm is missing below the elbow, but it hung straight down. The right leg is missing from above the knee; the left is preserved to below the calf. The forms of stomach and abdomen are very full. The top of the head is missing above the level of the eye. The nostril is not marked, the chin is receding, the mouth summarily treated. The hair is in short, separate, curly strands. About 430.

119. Inv. 8.63. Fragment. From trench 13. 1928. Ht. 0.117. W. 0.115. Th. 0.005. Clay dark brown rather than red. Black inside. Above picture, egg pattern with dots. To left, griffin in combat with a warrior, now lost, of whose horse the head and forequarters are seen confronting griffin. Part of a spear is also to be seen. Another piece, not fitting, was found.

For similar scenes of the combat between griffins, who guarded the gold in the Rhipaeian Mountains in Northern Scythia, and the Arimaspians, cf. *C.V.A.* (Louvre 5), III I e, Pls. 7-8, and (Coll. Mouret), Pl. 10, no. 1, and from Olynthus nos. 284 and 292 below. At Olynthus, in mosaics and sculpture as well as vases there is some debt to Graeco-Scythian fifth and fourth century art, which favors such creatures as griffins.<sup>20</sup> Early fourth century.

120. Inv. 8.64. Fragment. From trench 7. 1928. L. 0.14. Ht. 0.07. At left, upper part of Maenad in right profile, holding a thyrsus in her right hand. She wears a chiton with many vertical lines to indicate fine pleats. Her hair is treated as a mass. At right, an aged Silenus. His hair and beard are solid black, and he is bald on the top of his head. He holds a drinking-horn in his right hand. About 460.

<sup>20</sup> For the motive of griffins fighting with Arimaspians or Amazons, which is so frequent in the first half of the fourth century, cf. also Furtwängler-Reichhold-Buschor, *Gr. Vas.*, III, p. 154, Pl. 146, and list of Wrede in *Ath. Mitt.*, XLIX, 1924, pp. 214-215; Watzinger, *Gr. Holzsarcophag.*, p. 79; *J.H.S.*, XXXVI, 1916, p. 72, Fig. 4; *Rendic. dell. Accad. d. Linc.*, 6 ser., II, 1926, pp. 162 ff. Cf. especially *Ath. Mitt.*, XII, 1887, Pl. XI; *Vases Antiques du Louvre*, Album III, Pl. 154.



121. Inv. 8.65. Fragment. From trench 13. 1928. L. 0.17. Above picture, tongue pattern. At right, vertical row of black dots between two lines on reserved red. Top of female head to left. She wears a dotted cap from which her wavy hair escapes. At left, the upper parts of indistinguishable objects. About 440.

### Plate 73.

122. Inv. 8.66. Fragment. From House 3 on North Hill. 1928. Ht. 0.06. W. at original lip 0.035. Female figure, standing, in profile to right. She wears a fillet with upright pieces in front, on her curly black hair, and a Doric garment. In her raised left hand she holds a staff; her open right hand is outstretched.



Fig. 9 = No. 122 fifth century.

### Plate 74.

123. Inv. 583. Fragment. From North Hill. 1931. Greatest ht. 0.042. Greatest w. 0.058. Head of a Silenus. The hair and beard are treated as a dark mass, except for fine edges of the beard. About 450.

124. Inv. 580. Fragment. From South Hill, Section G, granary 16. 1931. Greatest ht. 0.06. Greatest w. 0.042. Head and shoulders of a draped figure facing left. White band around the head. Late fifth century.

125. Inv. 556. Fragment. From North Hill, northern part, near the surface. 1931. Greatest ht. 0.038. Greatest w. 0.051. A satyr facing left, holding a drinking-horn in his right hand. Much use of thinned varnish. About 460.

126. Inv. 448. Fragment. From South Hill, Section G. 1931. Greatest ht. 0.031. Greatest w. 0.03. A woman stands facing left, holding her right hand raised before her. About 470.

127. Inv. 8.67. Fragment. From trench 5 on South Hill. 1928. Ht. 0.06. W. 0.055. Greenish-yellow clay. Nude male figure,

facing left, preserved from neck to waist. He held some object in his outstretched hands, now missing, and apparently was at rest, leaning upon some support, no longer preserved. About 480.

128. Inv. 8.68. Fragment. From trench 5. 1928. Ht. 0.06. W. 0.08. Draped figure leaning on a staff at his right. About 470.

#### Plates 75-76.

129. Inv. 8.69. Calyx-crater. From trench 13. 1928. As reconstructed, greatest ht. 0.50, of scene 0.24. W. across top 0.51. Th. 0.01. Ht. of base as restored 0.032. Handles, ht. 0.20, w. at



Fig. 10 = No. 129

bottom 0.17, at top 0.13. W. of laurel wreath 0.035. Circ. at top of handles 1.07, at top of scene 1.20, at lip 1.65, at foot 0.34, at base 0.61. Laurel wreath around lip. At level of handle juncture, large upright palmettes, the petals turning down, the bases ending in spirals, and a lotus-like design between.

**Obverse.** At upper left, upper part of young charioteer (Helios, with radiate crown, as on B 204 in the British Museum) who was driving a two-wheeled quadriga. The four horses have lean, short heads, upright manes, open mouths, and spirited gaze. Their forelegs are in the air as they prance. Two of the horses, the second and fourth, were white, some of the paint having flecked

off. In front of the quadriga is a tall palm-tree. At the left is a girl with some object in her left hand, facing to right. On her auburn hair is a wreath with a wave pattern, and in her right ear is an earring. She wears a sleeveless Ionic chiton which falls in fine folds. Around her waist is a himation which falls to her ankles. In her right hand she holds a lyre by the cross-piece above a white altar. Facing her is the lower part of a draped figure (Apollo?) holding an olive branch in his right hand, his garment patterned with asterisks, fine wavy lines, and a band of floral ornament at

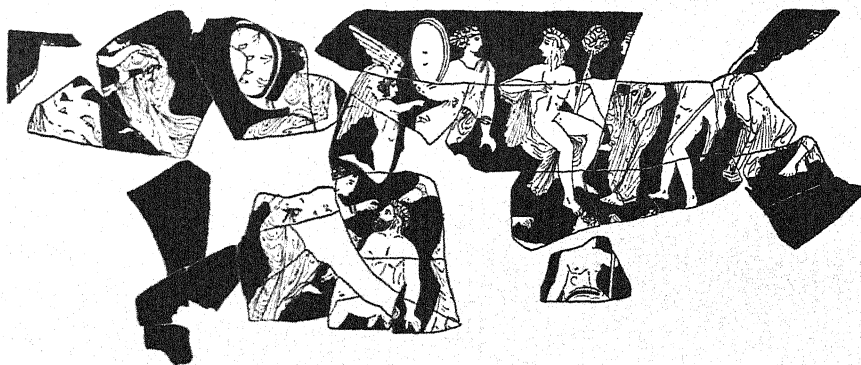


Fig. 11 = No. 129

the bottom of his dress. Between the two figures an altar (or omphalos). To right of Apollo is another standing female figure to right, dressed in a garment ornamented with little blotches, fine horizontal lines, and a wave pattern. Facing her is a seated female figure dressed in an elaborately patterned garment. Her left leg crosses her right, and her right hand (bracelet on her wrist) rests on her left knee. She is seated on a couch covered with a beautiful fringed tapestry, decorated with stars, wave patterns, etc. Under the couch is a kind of plant. The couch crosses the lower part of the big tree and the lower legs are considered as behind the female figure at the bottom of the couch. At the head of the couch is a standing female figure to left, in elaborate drapery, only the lower part preserved. This side has much subtlety; the drapery is really felt and the drawing is done in fine lines, with much refinement of detail and depth of feeling. The scene reminds one of the garden

of the Hesperides (cf. *C.V.A.* [Brit. Mus. 6], III I c, Pl. 93), but the tree is not an apple tree and Heracles is absent. It is possible that Apollo, who was associated with Dionysus at Delphi (who is represented on the other side of the vase)<sup>21</sup> is here thought of as engaged in some ritual at Delphi or associating with the Muses.

**Reverse.** This side was painted in broad, sweeping strokes by an inferior artist. Much of the scene has worn off. The central group above has a nude young Dionysus seated to right. He looks back over his right shoulder and his right arm, bent at the elbow, rests upon some support, the hand hanging free. His left hand holds a thyrsus and the elbow seems to rest on his left thigh. He wears an ivy wreath, and a finely pleated garment has fallen back from his body. Facing him is a girl to left, wearing a long robe with a black sash. Her right leg is lifted high in Polygnotan style and bent at the knee. Bracelets, necklace and earrings in white. At left is a seated woman to left, though looking back to right, probably Ariadne. She holds a tambourine in her right hand; the left, with short, pointed thumb, rests beside her. Bracelets in white. The outline of her head, in right profile, was changed from the original design. Facing her is a kneeling or flying Eros with legs bent. One wing hangs down, the other is raised to fill the space. At extreme right, facing left, is a nude male figure with thyrsus in his left hand, and drapery hanging down his back. Then appears a draped female figure, badly worn. Below, a standing female figure to right is about to tickle a seated satyr on the nose with her crooked finger. White bracelets on her wrist. The satyr has animal ears and wears a wreath on his head. Next is a similar group of a female figure making the same gesture toward a satyr seated to right but looking to left. He has a wide-bordered himation across his legs and a staff in his raised left hand. He has a snub nose and wears a wreath. In the upper left also is a

<sup>21</sup> For the palm-tree as suiting either Delos or Delphi, and Apollo with satyrs and maenads, cf. references in Cook, *Zeus*, II, p. 461. For Apollo and Dionysus shaking hands at Delphi with a tree between them, cf. a vase in Leningrad, probably by the same artist, *Die Antike*, VIII, 1932, p. 177, Fig. 13. Perhaps, then, the Olynthian vase represents Apollo and the Thyiades or the Muses.

similar female figure moving to left, with bracelets and necklace, supporting her right elbow on her raised knee. In front of her are remains of a seated satyr. Details in yellow, red, and black. Female breasts rendered by concentric circles. Lead repairs on one horse and over the figure with the tambourine.

Similar in style to Hahland, *Vasen um Meidias*, Pl. 4. Late fifth century in Meidian style and contemporary with the Meidias Painter, as is also No. 131.

### Plate 77.

130. Inv. 272. Crater. From South Hill, Section G, at a depth of 0.90 m. 1931. Preserved ht. 0.20. Dm. of mouth 0.476. Circ. just under rim 1.156. Only rim and upper part of body remain. Egg pattern on rim, leaf pattern beneath. Egg pattern just above figures.

**Obverse**, right to left. A wreathed and bearded Poseidon sits on a draped couch. He holds a trident in his right hand and rests his left arm on a decorated cushion. He is nude to the waist. At the bottom of the couch, facing him, sits Amphitrite, her feet crossed. The upper part of her body was nude, and was rendered in white paint. She wears a necklace around her neck and a long veil behind her head. The two divinities are seated on a couch which is covered with a tapestry elaborately decorated with four-petalled flowers, wave-patterns, etc. Next to left are two running heroes (the Dioscuri) armed with two spears each, wearing wreaths and finely decorated garments. Then appears a bearded and helmeted warrior bent over and rushing to right with a spear. Below at left is a youthful helmeted figure (Athena) with shield, leaning forward to right and gesticulating with her outstretched right hand as if she were taunting or warning the figure in front of her. She reminds one of the figure on the vase in the style of Meidias with a shield likewise decorated on the interior, illustrated in Hahland, *Vasen um Meidias*, Pl. 9b. Next comes a bearded male figure (lower part missing), looking to right and terrified. He has a staff in his left hand and holds up his right hand with the palm open in a vigorous gesture. One would like to think that



this was Aeetes receiving the news from Athena that the Argonauts were escaping to the sea with the golden fleece; but that is hardly the correct interpretation. Nor can the scene be a gigantomachy in which Poseidon would be actually fighting. It is unfortunate that the lower part of the vase is lost; some very dramatic scene was surely portrayed. Below the reclining figures are preserved the head and left arm of a female figure to left. The drapery of all these figures is richly decorated with wave patterns, circles, etc.

**Reverse.** The scene probably represents a wedding procession. A youth wearing a wreath faces another figure, badly worn, holding a torch. A female figure playing a double flute, her hair dressed in a high knot behind, faces a youth holding a tray of food in his raised right hand. He wears a wreath on his head. Only the heads and upper bodies of these figures remain. Abundant use of white. On the reverse, however, it is not used for female flesh, as on the obverse.

For Poseidon and Amphitrite seated in a similar position among other divinities at a banquet, cf. a cylix<sup>22</sup> in the British Museum (E 82). Similar is the reclining Poseidon on the Polygnotan Bologna crater representing Theseus in the depths of the sea, perhaps based on Micon's picture in the Theseum.<sup>23</sup> On South Italian vases Poseidon often appears seated, with nude upper body, in the upper row of an assembly of divinities.<sup>24</sup>

The Poseidon is similar to the Poseidon on the crater in the Jatta Collection in Ruvo,<sup>25</sup> which also represents Amphitrite, Poseidon and the Dioscuri. But our crater cannot have been painted even in his less careful style (that of the frieze of the Talos vase) by the same artist, whom Furtwängler calls "the Talos Painter".<sup>26</sup>

<sup>22</sup> *Monumenti d. Inst.*, V, Pl. XLIX.

<sup>23</sup> *Monumenti d. Inst.*, Suppl., Pl. 21.

<sup>24</sup> Cf. Overbeck, *Kunstmythologie*, 3, 309 R, S, T, U, V, AA.

<sup>25</sup> Furtwängler-Reichhold, *Gr. Vas.*, Pls. 38-39.

<sup>26</sup> "The style seems laxer in execution and less monumental in effect and more repetitious (as in the Dioscuri) than that of the Talos Painter. He would not



The subject, whatever it is, makes the vase important. Its style seems related to that of No. 142, Pl. 86, which, however, shows a later stage of development. Early fourth century.



Fig. 12 = No. 131.

#### Plates 78-79.

131. Inv. 8.70. Nereid vase. From trench 13. 1928. This was an extremely large vase. Dimensions as restored by us: Greatest h $\bar{t}$ . 0.36. Greatest circ. 1.64. Inner dm. 0.44. Th. 0.012. W. of palmette and spiral design 0.33. W. from top to band 0.24. Ht. of maeander and checker 0.025. Ht. of Poseidon 0.155, of first Nereid from left 0.13, of second 0.14, of Scylla 0.125. W. of Scylla 0.14. L. of first dolphin from left 0.14, of second 0.14. Another dolphin at right, of which the front lower body is missing, on the same scale. Rich decoration of spirals, maeanders and checkers. Many fragments of these were found which fitted into the back, and others, which belong, but do not fit. The vase was mended in antiquity; many broad lead clamps have been taken out by us, but the holes remain. One clamp left in measures 0.05 by 0.01.

have foreshortened the left forearm of Poseidon and would have shown the thumb of Poseidon's left and Athena's right hand. He would also probably have made a C marking on Poseidon's left shoulder. There is nothing of the extreme mannerism of the "Talos" folds, executed in stiffly impetuous strokes which contrast with the general effect of exaggerated undulation and corrugation. The figures on the Talos vase look as if they had slept in their draperies for weeks." H. R. W. Smith.

Near Poseidon and the first Nereid are seven holes for lead repair, and altogether there are at least twenty-five such.

At left is Poseidon, standing, head in profile to right, body in three-quarters front view, left foot advanced. In his right hand he holds a trident which crosses his right shoulder. His left arm is now effaced, but with it he made some gesture toward the figure at the right. Poseidon has small, delicate features, fair beard, done in light brown wash, and curly hair, on which he wears a



Fig. 13 = No. 131

wreath. His right shoulder and breast are bare, but an elaborate himation clothes him below the waist and crosses his left shoulder. It is patterned with small crosses, has a wave pattern at both upper and lower edges, and next to this there is at the top a plant pattern and at the bottom a ray pattern. Poseidon was associated with Nereids and dolphins by Plato, *Critias* 116 E, where in Atlantis his statue is represented as surrounded by a hundred Nereids on dolphins, and by Scopas' group.<sup>27</sup> Below Poseidon is preserved only the bust of a Nereid to right, the back of whom is now missing. Her mouth is firm, but the lips are slightly parted. On her head is a laurel wreath. Her left hand is stretched out

<sup>27</sup> Pliny, *N. H.*, XXXVI, 26.

in front of her. Perhaps she too was riding on a dolphin. Next to Poseidon is a Nereid, seated on a dolphin, and riding to left, but looking back to the right. Her left hand is raised above her head in a gesture of invitation. In her right hand she holds a cuirass which was covered with white and had diluted brown lines for the inner markings. She sits sideways on the dolphin, her right leg behind the left. The left foot is in front view and the right is arched with the toes pointing down. She wears an elaborate sleeveless dress with cross and asterisk patterns, wave patterns and rays at the neck, a palmette and ray girdle and a double wave pattern at the bottom.

Below the tail of her dolphin are a pair of wings and two pairs of legs, probably belonging to two Erotes flying to right. A preserved left hand holds a thymiaterion. Beneath it is a small dolphin to right. Next is a second Nereid on a dolphin riding to right. The lower part of her body is to left, breasts front, head to right (the profile has been shortened and changed). The feet are crossed, the right under the left, so that the left foot is ahead of the right. She wears a stephane and earrings. Her dress is similar to that of the first Nereid, but circles take the place of crosses; at neck, wave pattern, at hem, rays, wave pattern, egg or circle pattern, and parallel verticals, which may represent a fringe. She rests lightly on the dolphin, supporting herself with her left hand on the back of the dolphin. Above at left is another Nereid, riding to right on a sea monster with twisted fish coils, a griffin's (?) body, and two extended paws, the left one raised; the head is missing. The Nereid's feet are bare, beneath an elaborate robe ornamented with wave pattern, palmettes, dots and leaves. Next is Scylla to right, bearing Thetis on her left shoulder.<sup>28</sup> The tail of Scylla recoils and twines, the upper female body rendered in white paint; at her waist are two dogs' heads, each with two paws, to right, and at left, a third dog's

<sup>28</sup> Often Thetis rides with the shield on a hippocamp. Cf., for example, the vase illustrated from Heydemann in Roscher's *Lexikon*, III<sup>1</sup>, 1, 223, Fig. 5, s. v. Nereiden; on coins of Larissa Cremaste, cf. *Brit. Mus. Cat. of Greek Coins, Thessaly*, Pl. VII, 1.

head and paws. Thetis's garment is very gay, with wave pattern, palmettes, little birdlike designs; her legs are outlined through it. The shield is white with yellow on the edge and dark green rays. Facing Thetis is a gaily dressed Nereid moving rapidly to left (her head lost). Next was probably a Nereid riding to right on a sea monster, whose head is gone. Her body is preserved only from the waist. She wears an elaborate dress similar to those of the others. A sash hangs down by the side of the sea monster. Her feet are white. Next is part of another dolphin to right. Of the standing figure below at right (Odysseus or Diomedes?) two spear ends, the sandalled right foot and part of the left side are preserved.<sup>29</sup> Facing the figure with the two spears is a nude male figure, reclining, his right elbow on his right leg, the left leg raised and bent at the knee. Supporting him is a draped male figure to front, looking to left at the procession. The nude figure is probably Achilles, the draped one Phoenix. The latter wears boots, reaching above the ankles. His garment, which reaches to the knee, is elaborately decorated with a wave pattern, rosettes, birds, and loops. Below to left is a dolphin with a bifurcated tail.

It has generally been supposed that Scopas originated the idea of the Nereids on dolphins bringing armor to Achilles.<sup>30</sup> Scopas's group included Poseidon, Thetis, Achilles, Nereids on dolphins, sea horses and other sea monsters, and Tritons; and certainly on fourth-century vases from South Italy and Greece Nereids with armor are often represented riding on dolphins and other sea animals.<sup>31</sup> The most charming representation on the South Italian vases is on the vase in the Jatta collection at Ruvo.<sup>32</sup> On the vase

<sup>29</sup> Odysseus stands with two spears in front of Achilles and Phoenix behind him on the cotyle of Hieron in the Louvre; Hoppin, *op cit.*, II, p. 81.

<sup>30</sup> Cf. Pliny, *N. H.*, XXXVI, 26.

<sup>31</sup> Cf. Heydemann, "Die Nereiden mit den Waffen des Achills", *Gratulations-schrift der Universität Halle für das arch Inst. in Rom*, 1879, pp. 9 ff., Pls. I-V, and Baumeister, *Denkmäler des klassischen Altertums s. v. Ilias*, pp. 732-734. Also cf. Pauly-Wissowa-Kroll, *Real-Encyclopädie*, s. v. Skopas and s. v. Nereiden. In addition to references in Heydemann, pp. 19 ff., cf. *Catalogue of the Vases in the British Museum*, E 130, 363, F 69 (the last with Eros, and Thetis on a hippocamp).

<sup>32</sup> Reinach, *Répertoire des vases peints Gr. et Étr.*, I, p. 112, 1-3; Heydemann, *op. cit.*, Pl. V.

pictured in Heydemann, *op. cit.*, Pl. IV (Ruvo) and also in Roscher's *Lexikon s. v.* Skylla, Scylla also appears, carrying on her back a Nereid with a spear. Generally shield, cuirass, helmet and greaves are pictured, but they are carried by the Nereids and not by Thetis alone, as in Homer, *Il.*, XVIII, 609-613 and XIX, 8-18; Hephaestus "wrought the shield great and strong, then wrought he him a corselet brighter than a flame of fire, and he wrought him a massive helmet to fit his brows and set thereon a crest of gold, and wrought him greaves of pliant tin" (Myers). Cf. also Plautus, *Epidicus*, 34 ff., where the Nereids are to give the armor to Achilles. Although in Homer the Nereids did not bring the armor, on the sixth-century Corinthian chest of Cypselus they assisted their sister Thetis.<sup>33</sup> On vases and terra-cotta reliefs single figures of Nereids on dolphins bearing armor occur in the first half of the fifth century.<sup>34</sup> On a Nolan amphora by the Achilles painter<sup>35</sup> appears a Nereid on a dolphin, with a helmet in her left hand. On a beautiful lecythus by the Eretria painter (420 B. C.) in the Metropolitan Museum,<sup>36</sup> Thetis with shield and spear is riding on a dolphin, and other named Nereids with cuirass, greaves, sword, and helmet, also ride on dolphins, all to left, in the same direction, whereas on our Olynthus vase the dolphins face in both directions. Our vase is later but the figures are beautifully interrelated by the different directions in which the figures and dolphins are turned. The motion of the sea is suggested by the curving lines of the sea monsters as well as by the dolphins, but it is interesting that Achilles himself and the two winged Erotes appear in the scene, perhaps for the first time.<sup>37</sup> Cf. the two Erotes carrying greaves and accompanying Thetis with a helmet on a Triton in a Pompeian painting.<sup>38</sup> The style of the Olynthian vase with its

<sup>33</sup> Paus., V, 19, 8.

<sup>34</sup> Cf. a Nolan amphora in Leningrad, Hoppin, *op. cit.*, I, p. 8, no. 33; Reinach, *op. cit.*, I, p. 54, 2; Beazley, *Attische Vasenmaler*, p. 372, 11; Jacobsthal, *Die Melischen Reliefs*, pp. 182 ff.

<sup>35</sup> *J.H.S.*, XXXIV, 1914, p. 217, Fig. 28.

<sup>36</sup> *Bulletin of the Metropolitan Museum*, XXVII, 1932, pp. 103-109.

<sup>37</sup> Cf. Heydemann, *op. cit.*, Pl. V, 2.

<sup>38</sup> Herrmann-Bruckmann, *Denkmäler der Malerei des Altertums*, Pl. 138.



delicate pictures of dainty Nereids and much ornamented drapery is quite similar to that of the Eretria painter and the Meidias painter. Our vase then also dates from the end of the fifth century, long before Scopas. The black-figured Cabiric vase in the Louvre (CA 791. Ht. 0.245, Diam. 0.13) with a wave pattern below the scene, showing Thetis and four Nereids, all except one with veils flying in the wind, on hippocamps, dolphins and sea serpents, with helmet, shield, sword, cuirass and spear, would also belong to the fifth century. In sculpture perhaps such figures as the fourth-century Nereid on a hippocamp from Thermopylae<sup>39</sup> and a fourth-century torso of a Nereid with a cuirass in Budapest,<sup>40</sup> and many later sculptures in Munich, Thasos,<sup>41</sup> Naples, were influenced by Scopas, who undoubtedly contributed to the popularity of the theme in Hellenistic and Roman paintings, vases-in-relief, sarcophagi, terra-cottas, bronzes, gems and jewelry.<sup>42</sup>

Nereids, who first appear in art on foot, also occur on dolphins and a hippocamp in an Olynthian mosaic before the time of Scopas.<sup>43</sup> It is only natural that such compositions should first appear in painting or on vases or mosaics. Such graceful feminine

<sup>39</sup> No. 221 in the Athens National Museum.

<sup>40</sup> Wollanka, *Magyarazo Katalogusa*, p. 106.

<sup>41</sup> *B.C.H.*, LI, 1927, p. 490, Fig. 7.

<sup>42</sup> Cf. Bulas, "Illustrations antiques de l'Iliade," *Eus, Supplementa*, Vol. 3, Lwów, 1929, pp. 56-57, for many additions to Heydemann's list. I might add to Bulas' list an unpublished bronze disk from Olynthus with a Nereid (Thetis) on a hippocamp, like *Monumenti d. Inst.*, XI, Pl. 10; a marble relief in the National Museum at Athens (221) from Thermopylae with a Nereid on a hippocamp; an Apulian amphora in Berlin (3241) with Nereids on two dolphins and on a sea monster, Europa on the bull, a winged figure and a Nereid (Thetis) with shield on a hippocamp with fishes and dolphins below the scene (Nos. 3241, 3248, 3348); *Cat. of Terra-cottas in the British Museum*, C 335 and 1907-5-17-1; a gem, no. 25.78.89, in the Metropolitan Museum, showing a Nereid bearing Achilles' helmet; also *British Museum Catalogue of Jewelry*, no. 2067; Minns, *Scythians and Greeks*, p. 327, for Nereids on hippocamps; Nereids on Tritons, *Arch. Anz.*, XXXVII, 1922, p. 207, Fig. 6; and Richter, *Metropolitan Museum, Catalogue of Gems*, no. 83, Pl. 28.

<sup>43</sup> Cf. *Excavations at Olynthus*, II, pp. 84 ff., Fig. 205, and Pls. II and 11 above. For dolphins in general, cf. the published dissertation of my student, Eunice Stebbins, *The Dolphin in the Literature and Art of Greece and Rome*, 1929.



figures in such beautiful attitudes with flowing and much decorated garments, forming a long procession, are an artistic picture which Scopas did not first create. He simply took over motives already known in painting. In literature Aeschylus may have been the first to tell the story in his play on the Nereids, and later Euripides<sup>44</sup> dealt with it; they probably had the Nereids and Thetis take the original armor to Achilles. So it is just possible that our Olynthian vase represents the bringing of the first series of arms and not those made by Hephaestus to replace those stripped from Patroclus by Hector. But there was also a post-Homeric tradition that the Nereids brought the second set of armor. Cf. Hyginus, *Fab.* 106, "Thetis mater a Vulcano arma ei impetravit quae Nereides per mare attulerunt." But in many respects the most interesting thing about the scene on the Olynthian vase is to have what is probably the earliest representation of Scylla in connection with the bringing of the armor. With human upper body, dogs at her waist and a fish's tail, she well fits the Latin description in Vergil's *Aeneid*, III, 426 ff., and in Ovid, *Met.*, XIII, 732-3, "illa feris atram canibus succingitur alvum / virginis ora gerens."<sup>45</sup> End of fifth century. School of Meidias.

## WHITE-GROUND LECYTHUS

## Plate 80.

132. Inv. 101. White-ground lecythus. From East Cemetery. 1931. Ht. 0.253, of base 0.012, of mouth 0.03. Circ. 0.207. Dm. of mouth 0.048, of base 0.049. L. of handle 0.092. W. of handle 0.012, of

<sup>44</sup> *Electra*, 443 ff. For Aeschylus' *Nereids* and its influence on Greek vases, cf. *Röm. Mitt.*, XLVII, 1932, pp. 145-149.

<sup>45</sup> For Scylla on vases, cf. the vase of Assteas, Hoppin, *Handbook of Gr. Black-Figured Vases*, p. 447; Heydemann, *op. cit.*, Pl. IV; *Brit. Mus. Cat. of Vases*, IV, F 218, where the lower body of Scylla is also coiled (Roscher, *Lexikon*, s. v. *Skylia*, p. 1046, Fig. 12). Cf. Roscher's *Lexikon*, s. v. *Nereiden* and *Skylia*, and Daremberg-Saglio, s. v. *Scylla*; also Waser, *Skylia und Charybdis in der Literatur und Kunst der Griechen und Römer*, Zürich, 1894. For Scylla on gems, cf. Furtwängler, *Antike Gemmen*, Pl. XIII, 32; *Metropolitan Museum Catalogue of Gems*, no. 69. For Scylla on terra-cotta reliefs and vases, cf. Jacobsthal, *Die Melischen Reliefs*, pp. 54-56, nos. 71-74, Pls. 34-36. For Nereids carrying armor, cf. *ibid.*, pp. 182-184.

lip 0.01. Black neck, rim, handle and horizontal surface of base. Red on vertical surface of base. White from shoulder above handle nearly to end of body. Two palmettes in red and black on the shoulder. Two red bands above and below picture.

**Obverse.** A male figure in profile to right, his right arm loosely outstretched behind him, his left extended, perhaps holding a wreath toward a stele. Of this figure the parts preserved are head, shoulders, right arm and part of left, and part of one leg.

**Reverse.** A female figure in profile to left, her left arm relaxed at her side. Of this figure the parts preserved are the head, left arm, and left foot.

Red for outlines of figures, and solid red for the hair. Style and shape somewhat resemble Robinson-Harcum-Iliffe, *Greek Vases at Toronto*, no. 380, Pl. LXVI. Late fifth century.

#### Plate 81.

133. Inv. 737. Crater. From east road on South Hill. 1931. Ht. of vase as patched 0.25, of base 0.109. Leaf pattern around rim. Palmettes under handles. False maeanders and saltire squares (dots and crosses) below figures. The vase is very fragmentary, especially on the reverse. Top is not preserved.

**Obverse.** Banquet scene. Parts of two couches are preserved with a man reclining on each. The man at right holds a phiale in his right hand and probably the man on the left couch did likewise. Each rests his left elbow on a striped cushion. In front of the right couch is a three-legged rectangular table. In front of the other is a circular tripod table. Between the tables is a draped female figure with her open hands raised, and perhaps dancing to right.

**Reverse.** Two draped figures, only the lower parts of whose bodies are preserved. Early fourth century.

134. Inv. 871. Fragment. From Civic Centre on South Hill. 1928. Ht. 0.08. W. 0.17. Below picture, maeanders and saltire squares. At right, a three-legged rectangular table. Beneath it, a circular object decorated with a cross and dots. At left, lower

part of female figure to right. The ball of her left foot is flat on the ground, the right foot is raised; the pose suggests that she is dancing. A wavy zigzag line edges the hem of her dress, which has a pattern of groups of three dots scattered over it. Early fourth century.

135. Inv. 8.72. Fragment. From Civic Centre on South Hill. 1928. Ht. 0.08. W. 0.16. Below picture, maeander and checker pattern. In background, two pieces of furniture, a long couch with a low table in front of it. At right, legs of a female figure moving to right. The white paint in which this figure was rendered has, for the most part, flaked off.

Cf. *C.V.A.* (Louvre 5), III I e, Pl. 5, no. 4, where a female flute-player in white moves to the right in a similar banquet-scene. Early fourth century.

136. Inv. 8.73. Fragment. From Civic Centre on South Hill. 1928. Ht. 0.10. W. 0.10. Right-hand corner of a couch, beside which is a low table. The couch is bordered with a row of short, heavy, black vertical lines. On it reclines a man nude to the waist; he supports himself on his bent left arm.

Cf. *C.V.A.* (Louvre 5), III I e, Pl. 5, nos. 2 and 11. Early fourth century.

#### Plate 82.

137. Inv. 264. Crater. From Section G, South Hill, at a depth of 0.80 m. 1931. Ht. 0.366, of base 0.039, of band with figures 0.16. Circ. 0.825. Dm. of mouth 0.372, of base 0.155. L. of handles 0.271. W. of handles 0.016. Leaf pattern around lip. Palmette under handles. Maeander below picture. Parts of rim, base, and one small fragment of body, above one of the handles, missing.

**Obverse.** Banquet scene. At left, two male figures recline on a couch, the one at extreme left holding a cylix and leaning on a cushion painted white, the other with his right arm raised across the front of his body. Both are nude to the waist, and both face to right. To their right is a female flute-player with blown drapery, to right, perhaps dancing. Her flesh was white, but most of the paint has now worn off. At right, are two male figures

reclining on a couch, facing left, one holding up a rhyton in his right hand. The second man, bearded, lays his right hand on the shoulder of the former. Both couches have a wave pattern along the edge. Below the one at the right is a large, round object decorated with cross and dots. Above the heads of the figures hang bunches of grapes. For subject, cf. nos. 133-136 above, and Reinach-Millin-Millingen, *Peintures de Vases Antiques*, 1891, (Millin), I, 38; II, 58; Baumeister, *Denkmäler*, Fig. 1800, perhaps by same artist. This and many other Olynthian vases resemble Apulian and South Italian vases but it is more likely, I believe, that the vases of South Italy imitate the vases of Greece than the reverse.

**Reverse.** Three standing draped figures, two to right, the third to left, two round objects between the second and third figures. Workmanship of reverse extremely poor. Early fourth century.

#### Plate 83.

138. Inv. 39. Pelice. From House 8, Room *a*, at a depth of 0.80 m. 1931. Ht. 0.202. Greatest circ. 0.44. Dm. of base 0.104. W. of handle 0.02. L. of handle 0.117. Egg pattern on lip, neck, and below pictures. One handle missing. Rim chipped.

**Obverse.** A winged Eros offers a seated woman some object from a dish which he carries. A plant grows between them and a round object hangs on the wall above. Beneath the lady is a chest.

**Reverse.** Two standing draped figures, one on each side of a stele, with a round object (an aryballus?) above.

For style and subject of reverse, cf. a pelice from Thrace, *Arch. Anz.*, XXXIII, 1918, p. 16, Fig. 15. Early fourth century, recalling the type usually called Apulian, but probably Attic.

#### Plate 84.

139. Inv. 146. Hydria. From the East Cemetery, at a depth between 0.30 and 0.60 m. Ht. 0.144 to 0.147, of picture 0.072. Circ. 0.316. Dm. of mouth 0.056, of base 0.0595. L. of back handle 0.088, of side handles 0.077. Black glaze, badly worn, over all,

except on front of body where there is an egg pattern on shoulder and another beneath picture. A female figure in profile runs to the right, her drapery flying. There is a wave pattern at the neck of her dress. In her outstretched left hand she holds a scarf with a bird sitting on it, in her right hand another scarf. Early fourth century.

140. Inv. 226. Hydria. From Riverside Cemetery, Grave 192. 1931. Ht. 0.15, of base 0.017. Circ. 0.315. Depth of rim 0.009. Dm. of mouth 0.063, of base 0.06. L. of back handle 0.078, of side handles 0.076. Egg pattern above and below picture. The back is plain. One of the side handles is broken. A winged Eros flies to the right, his toes just touching the ground. He holds a bird in his left hand; the open right hand is extended. A plant design is in front of and behind him.

Cf. a pelice in Oxford with a single flying Eros, who does not, however, have a bird. *C.V.A.* (Oxford 1), III I, Pl. XX, no. 5. Early fourth century.

#### Plate 85.

141. Inv. 316. Pelice. From Section G on South Hill, at a depth of 0.80 m. 1931. Ht. 0.288. Circ. 0.598. Dm. of mouth 0.175 to 0.181, of base 0.126. Depth of rim 0.016. L. of band with figures 0.156. L. of handles 0.155. W. of handles 0.03. Egg pattern on rim, neck, except below handles, and below band of figures. Part of rim and much of body and base missing.

**Obverse.** A draped female figure facing right holds a basket with twigs in her outstretched left hand, her right hand perhaps holding some other object. She approaches a nude male figure who faces left showing his back. The break in the middle of the obverse makes it impossible to tell what he held in his left hand. Between the two figures is a bucranium; below are a conventional plant design, the youth's staff, and a stele. To the right of the male figure is a fringed scarf with dots on it and a similar conventional plant design. It is possible that the scene represents Orestes and Electra.

**Reverse.** Parts of a male and female figure facing, a thyrsus between them.

For a similar bucranium at a shrine, cf. *C.V.A.* (Musée Scheurleer 2), III I d, Pl. 4, no. 8. The clay of this vase contains Olynthian mica and so was probably made at Olynthus. Early fourth century.

#### Plates 86-LXXXVII.

142. Inv. 8.74. Bell-crater. From trench 3 at south end of South Hill. 1928. Ht. 0.38, of base 0.04. Circ. just above handles 1.00, around foot above base 0.34, around foot above lowest torus 0.515. W. across top 0.42, of handles 0.14. Th. of vase varies from 0.007 to 0.012. This vase was put together from ninety-four pieces. Interior black, except where there is a red band where the lip begins; there was another red band inside near the outer edge. Hollow under foot. Black torus at bottom of vase, then a depressed red band. At top of base, concave band with a black line over red; several depressed red lines. Under Maenad scene, maeander and checkers in uneven numbers, as also on the other side. Under handles, palmettes with spiral loops below and between handles; egg and dot pattern around juncture. The tail of satyr at left and the torch of another satyr at right cut into the loop pattern around the handles. The missing fragments include large pieces of the palmette under the left handle, pieces of a satyr's body, small pieces from the arms of the figure on the griffin and from the lower part of the garment, part of the head of the Polygnotan figure behind the hill at right, and on the reverse the right hand and shoulder of the first athlete at left, part of the torso and of the upper left leg of the second athlete, and head of the third athlete, at right. The vase was broken and repaired in antiquity, for two lead clamps remain, as in other vases found by us. One clamp (0.042 by 0.01) is over the handle at left of the Maenad scene; the other (0.032 by 0.01) was removed to free the head of the Maenad behind Dionysus, but the hole can be seen in the illustration; it extends from her face to her left shoulder. These repairs are visible also on the inside of the vase, where the ends are connected by lead through round holes. Laurel wreath at lip.



**Obverse.** From left to right, a bearded satyr with snub nose moves to right with right leg advanced, but with head turned back to left. His tail projects into the ornamental design at left. He wears a yellowish-white turban and an ivy wreath with white dots. His right hand is raised, but his left hand (preserved) was down in front as if, frightened by some event which was taking place behind him, he had dropped the white tambourine. This gives spaciousness to the scene and makes us feel that there were other figures. Approaching the satyr from the right is a draped Maenad in profile to the left, in her right hand a thyrsus, her left hand open. Her left foot is advanced and her drapery curves behind her; it is ornamented at the hem with a wave pattern. She wears white bracelets on her wrists. The upper part of her dress has black dots, one pothook, and vertical dots form a band. There are white dots in her light brown, curly hair. Between the figures is a white Doric column with echinus and abacus. On a winged panther, as often on vases and in two wonderful Delos mosaics,<sup>46</sup> the youthful Dionysus, with bared breasts but draped from the waist down, sits sidewise with feet to left. Yellow lines and white dots mark details on the animal. Dionysus's right hand is gone, but his left holds a laurel branch, with white dots. On his long, curly hair he wears a white crown with white dots. He has a long, thin nose and looks to right with a pleasant smile. Below the outstretched forelegs of the animal is a bearded satyr with a tail and pointed ears, and wearing a wreath with white dots. Crouching, he moves stealthily to right with right leg far advanced, the knee bent. He holds a torch in his left hand and stretches out the right. Next comes a Maenad dancing in mid-air with abandon to the right, throwing her head back to left. Her right foot is advanced. A wave pattern adorns the bottom of her dress and crescents of dots appear on the upper part of her dress, with curved and straight vertical and horizontal lines below. The right hand is up and back, the left holds a tambourine, red with broad black bands at side, on which are thick white dots. Arms, hands,

<sup>46</sup> Cf. *Exploration archéologique de Délos*, VIII, p. 401, Pl. LII; *Mon et Mém. Piot.*, XIV, 1908, Pls. XIV, XV; *B.C.H.*, LIV, 1930, p. 513, Fig. 37.

neck, face, ankles, and feet thick white. Bracelets, necklaces and other details yellow over white. Another bearded satyr bends far to right, his left leg bent and advanced, his body in three-quarters front view, his face looking back to left. The right hand is stretched back, the left forward, holding a torch. He wears an ivy wreath and a white fillet with white dots on his head. To fill the space above, there is another satyr with hands outstretched to the right. The head, except for the curly hair, is missing, but it looked back to the left. The body below the waist is hidden in Polygnotan style by the ground line of a hill. The scene thus occupies three levels.

The form of the crater is excellent, with rhythmical flowing lines, clear and not over refined. The wing of the panther deftly covers the transition between the nude and the draped parts of the body of Dionysus. The composition and the rhythm of the individual figures are good. The subject is the apotheosis of Dionysus, his ascent to heaven on his panther. The procession moves to right, but several figures look back, thus avoiding an effect of monotony. The figures are arranged in groups and there is a further connection between the groups, producing variety and harmony at one and the same time. In the gestures and attitudes of the figures is easily seen the influence of dramatic performances.

**Reverse.** At left, a thick-set nude athlete to right, the left leg advanced. The details of the feet are not marked. The body is narrow, the hips thick. Few details of musculature are indicated. The fingers are badly drawn; in fact, only three appear. The right hand is raised; the left hangs down. The hair is indicated only by a crude blotch; the man's head seems to be bald on top. His mouth is open; he has a long, pointed nose. In front of him is a stele and above it a ball or aryballus. Next is a thick-set athlete to right, the left leg advanced, the right hand back and raised. The drawing of the hand is very poor. He has an open mouth with thick, almost negroid lips, and a stupid expression. In his left hand is a strigil. Between him and a third athlete facing him is a ball or an aryballus. The third youth faces left, his right foot advanced, the right hand awkwardly extended. He

does not appear very muscular. There are few lines, and the drawing is sketchy. The ankles are too narrow, the hands and hips too big. The breasts of the third figure are almost in full front view.

Cf. E 429, a pelice, in the British Museum (*R.A.*, 1862, p. 333), which shows Dionysus riding to right on a panther. In St. Louis there is a crater of the same period and style, with the same subject, by the same hand (*Bulletin of the City Art Museum*, St. Louis, VII, 1922, p. 11, Fig. 5). Also cf. a bell-crater in the Louvre, *C.V.A.* (Louvre 5), III I e, Pl. 3, nos. 1 and 3. The scene anticipates Assteas, who employs a similar style, subject, and shape (Hoppin, *Handbook of Greek Black-figured Vases*, p. 439. Cf. also British Museum F 76 and 81, and especially *Jahrbuch*, XXXII, 1917, pp. 41 ff., for a Boeotian vase with Dionysus and panther, influenced by the stage. There are many parallels between Boeotia and Olynthus. Our vase shows a development of the style of No. 130 above. Early fourth century.

#### Plate 88.

143. Inv. 8.75. Fragment. From trench 13. 1928. Ht. 0.075. W. 0.135. Th. 0.007. At left, a standing figure nude to the hips (nymph or Maenad), but with a mantle wrapped around the lower part of the body and the left arm. The garment has an upper border of two wide stripes and a wave pattern. In the left hand is a tray above which a cantharus is being held by the nude, fleshy figure seated at the right (Dionysus). His head is missing, but from the way the hair falls on his shoulder, it may be conjectured to have been turned to the right. In his left hand is a thyrsus. On his left shoulder rests a hand belonging to a third figure (Ariadne). White for nude parts of first figure, hand of third figure and for the cantharus in the right hand of the seated figure. Subject and style recall Hahland, *Vasen um Meidias*, Pl. 16a. Late fifth or early fourth century.

#### Plates LXXXIX, 90-91.

144. Inv. 685. Pelice. From Riverside Cemetery, Grave 181.

1931. Ht. from 0.296 to 0.301, of scene 0.015. Dm. of mouth 0.183, of base 0.135. Depth of rim 0.015. L. of handles 0.209. W. of handles 0.034. Black glaze inside. Egg pattern on lip. Row of dots and egg pattern on neck, except where the handles join. Egg pattern below scenes. Palmettes under handles. The vase was full of burnt bones and used as a tomb, but for concealment and protection it was placed within a large plain amphora (0.52 m. high by 0.36 m. diam.), the top of which had been broken to permit the insertion of the vase, and then replaced.

**Obverse.** Hermes leans on a column; he is nude except for some drapery over his left arm and he holds a caduceus in his left hand. He wears a petasus on his head. Next is Aphrodite covered by a large white shell, holding her drapery up over her right shoulder in her right hand, and wearing a cap on her curly hair. Her flesh is white and her hair gilded. Next to her at right is a winged Eros, his right arm outstretched. At right is Poseidon, seated, a trident in his right hand, a fish near his legs, his feet sinking into the waves represented by spirals. The scene is probably the birth of Aphrodite as in the terra-cotta plastic vase in the Hermitage at Leningrad<sup>47</sup> or in the fourth-century terra-cotta from Corinth in Berlin, where Eros is also present at the birth of Aphrodite from a conch-shell.<sup>48</sup> For these and other representations, cf. Maria Brickoff, "Afrodita nella Conchiglia", *Bolletino d'Arte*, Anno IX, Vol. II, 1930, pp. 563 ff.; Figs. 1 and 2 give the examples in Leningrad and Berlin. Cf. Plautus, *Rudens*, II, 704, "te ex concha natam esse autumant", or Pompeius Festus, Paul. Diac., p. 36, *s. v.* Cytherea: "Cytherea Venus ab urbe Cythera, in quam primum devecta esse dicitur concha, cum in mari esset concepta." Even in Roman art, as in the Pompeian fresco in Naples, Eros and a dolphin are sometimes present near the conch-

<sup>47</sup> Pharmakowski, *Denkschr. russ. Akad. Gesch. nat. Kult.* I, 1921 (Russian) dates it 415-390 B. C. Plate III of Pharmakowski's monograph gives two views in color. Cf. also Licht, *Sittengeschichte Griechenlands, Die griechische Gesellschaft*, 1925, plate facing p. 36.

<sup>48</sup> Panofka, *Terrakotten d. Mus.*, Berlin, Pl. XVII, or in a terra-cotta plastic fourth-century lecythus in Boston, with two Erotes, *Handbook of the Museum of Fine Arts*, p. 89.

shell.<sup>49</sup> Some, such as Stephani (*Compte-Rendu*, 1870-71, p. 11, Pl. 1), have thought that the numerous terra-cottas were influenced by the bas-relief made by Pheidias on the throne of Zeus at Olympia, but see Paus., V, 11, 3, where Eros receives Aphrodite as she rises from the sea. Pharmakowski places the introduction of the idea of the shell as seen in the terra-cottas in a traditional period between Pheidias and the Eirene of Cephisodotus (415- to 390). He believes that the origin of the terra-cottas was in sculpture, probably the statue of Aphrodite of the Fair Voyage (Paus., I, 1, 3) in the temple at the Peiraeus built by Conon after the victory of Cnidus in 394. Of this we cannot be sure, but our vase shows that the motive of Aphrodite and the conch-shell did not originate in the terra-cottas, but goes back to the end of the fifth century. The change from the idea of Aphrodite born from the sea (as on the Ludovisi Altar) to Aphrodite born from the conch-shell took place in painting or sculpture about 400 B. C., or before. Our vase then is the earliest representation of the new tradition about Aphrodite and the shell. It is possible that the scene is not the birth of Aphrodite, as on the Ludovisi Altar, but Aphrodite travelling over the sea in a shell instead of on a swan or in a car drawn by swans.<sup>50</sup> If the birth of Aphrodite is represented, as I believe, she is conceived as born full-grown, as was the case also with Athena.

**Reverse.** Two draped standing figures facing right, a third facing left, an aryballus hanging from his wrist.

The drawing of the obverse recalls the artist who painted a hydria in the Metropolitan Museum (06.1021.186), which represents a similar Poseidon and Eros (illustrated in *Collection Canessa*, p. 93, no. 249 [1904]). He may also have painted no. 723 in the Vatican, a crater representing Hermes, a seated Poseidon and Amphitrite in a car drawn by sea serpents; also pelice E 432 (*Arch. Zeit.* 1846, Pl. 46) in the British Museum with figures

<sup>49</sup> Cf. Reinach, *Répertoire de Peintures Grecques et Romaines*, p. 60, 2.

<sup>50</sup> On the whole subject, cf. *Jahrbuch des. d. Arch. Inst.*, I, 1886, pp. 235-260, Pl. 11 (two vases showing Aphrodite on a swan accompanied by similar Erotes and by Hermes).

similar to the Eros and Poseidon. We might call him the Poseidon painter. The style is very similar to that of the Kertch vases assigned by Schefold<sup>51</sup> to the Europa painter. The winged Eros and the seated Poseidon and fish to the right of the bull,<sup>52</sup> and the wave pattern with the feet of Hermes cutting into it are so similar that that hydria was probably painted by the same artist as the Olynthian vase. By the Europa Painter. About 370 B. C.

#### Plates 91-92.

145. Inv. 133. Hydria. From Riverside Cemetery, Grave 33. It is itself a grave, for it was found full of burnt bones. A bronze coin (Inv. no. 440), of the Chalcidic League with a lyre on the reverse (early fourth century) was found in it also. 1931. Ht. from 0.315 to 0.318, of base 0.011, of band with figures 0.149, of egg pattern above picture 0.015, of that below 0.016. Circ. of neck 0.25, of body at largest point 0.65. Dm. of mouth 0.13, of base 0.126. W. of rim 0.019. Depth of rim 0.012. L. of back handle 0.193, of side handles 0.315. W. of back handle 0.011, of side handles 0.011. Interior covered with black glaze, top of lip red. Egg pattern on vertical face of lip. Egg pattern on front of neck. Egg pattern below picture runs all the way around the vase. On side of vase, two large palmettes on the shoulders, two smaller ones below the rear handle. Black glaze over all except for reserved stripe around the base. Narrow red bands with black dots within, around the juncture of the handles.

On the front, an Amazonomachy. At left, a nude warrior with a shield, bordered on the inside with a wave pattern, on his left arm, wearing a pointed cap and carrying a spear in his right hand, is attacking a mounted Amazon, who is turning about to repulse him, her right hand holding a battle-axe above her head, her left holding the horse's reins. Her right breast and leg are exposed, as they would not have been before Polyclitus. She wears a cap on her head, from under which her hair falls in ringlets. On her feet are leather boots or galoshes with furry fringes. Beneath the

<sup>51</sup> *Kertscher Vasen*, pp. 9, 12.

<sup>52</sup> *Op. cit.*, Pl. 1 a.



horse's feet lies a wounded Amazon, like the other, but without cap or armor. On her breast is the foot of another nude warrior, like the first, but wearing no cap; he is also attacking the mounted Amazon. He is striding to right, his upper body in front view, but looking back to left. He holds a spear in his raised right hand. In his left he carries a shield decorated with zigzags and a wave pattern on the inside. His garment falls over his left arm, hangs below his left leg and waves behind him. The warrior at right has long strands of hair done in diluted brown paint. The dead Amazon's hair is done in short, tight curls. All exposed flesh of the female figures is an enamelled white.

The scene is so similar to the Amazon fight on the Medea vase in Munich,<sup>53</sup> especially the Amazon on horseback defending herself with a battle-axe against a Greek behind, and the fallen Amazon with her right arm over her head, that the vases must have followed a common scheme. The Medea vase is later but not after the time of Alexander, as is often said.<sup>54</sup> The traditional scheme continues into Hellenistic times. It occurs even in sculpture on the south frieze of the Hellenistic temple of Artemis Leucophryene at Magnesia. Cf. Humann, *Magnesia am Maeander*, 1904, Pl. XIII, 3 P, 4 P. But such scenes already occur on a Greek sarcophagus of the fourth century B. C. in Vienna. Cf. Sacken, *Die antiken Skulpturen*, Pls. II, III. Fourth century.

### Plate 93.

146. Inv. 99. Pelice. From South Hill, Section E, at a depth between 0.20 and 0.80 m., below the top of the wall. 1931. Ht. 0.324, of base 0.0095. Circ. 0.709. Depth of lip 0.0165. Dm. of mouth 0.20, of base 0.15. L. of handles 0.178. W. of handles 0.04. Egg patterns around lip, neck except at juncture of handles, and below picture. Palmette design under each handle. Base left in red clay, with two incised lines running around it.

<sup>53</sup> Furtwängler-Reichhold, *Gr. Vas.*, Pl. 90, and II, pp. 161 ff.

<sup>54</sup> Cf. also the Amazon sarcophagus in Florence, *J.H.S. Plates*, 36; pelice 06.1021 in the Metropolitan Museum, and the Nereid Monument, *Cat. of Sculpture in the Brit. Mus.*, 1900, II, Pl. III.

**Obverse.** A bearded horseman, wearing a helmet and carrying a spear, attacks an Amazon who has fallen to her knees. Traces of white paint are visible on horse and helmet. Behind the horseman at the left is a plant design. Between the horseman and the Amazon, a tree. Under the horse's body is a round object decorated with a cross.

**Reverse.** Three draped figures, the one in the centre holding a strigil, the one at the left a big round object decorated with cross and dots, while the extended arm of the third figure balances the scene.

The style is like that of the Kertch vases; for example, Schefold, *Kertscher Vasen*, Pl. 24 a. End of fifth century.

#### Plate 94.

147. Inv. 419. Pelice. From House A vii 4, Room b, at a depth of 0.70 m. 1931. Preserved ht. 0.21. W. of handle 0.027. Egg pattern around neck. The vase is very fragmentary; the rim, one handle and part of the other are missing, as well as the lower part of the body and the entire base.

**Obverse.** A satyr stands to right, his left arm lowered, with a striped piece of drapery hanging over it, his right arm raised. Next is a female figure in a dancing attitude, her head facing right. Finally comes a female figure facing left and holding a tambourine.

**Reverse.** Two draped standing figures face each other, the one at the right with an outstretched hand and an aryballus below it.

For a Bacchic rout similar to the scene on the obverse, cf. *C.V.A.* (Lecce), IV D r, Pl. 14, no. 1. Early fourth century.

#### Plate 95.

148. Inv. 8.76. Trefoil oenochoe. From trench 13. 1928. Ht. 0.14. Greatest circ. 0.365. Flattish ridged handle. Back plain. Above and below picture, egg pattern inclosed by dots. The single figure is a runner, a stocky, powerful youth, of Beazley's "fat boy" group of oenochoae (see text to *C.V.A.* [Oxford], I, p. 34, no. 5). His weight is on his left foot, the leg bent at the

knee; the right foot is off the ground in rapid motion. His left hand is raised, the arm bent at the elbow; his right arm stretched out behind him. His face is in profile to left as he looks back over his right shoulder. The proportions are bad; the right arm and the right thumb, especially, are much too long. Internal details are marked by strongly curved lines. At left is a scarf marked with dots. At right is a short pillar or stele.

Cf. the jumping athlete on an oenochoe at Oxford, *C.V.A.* (Oxford), I, Pl. XLII, no. 5 and British Museum F 28. Early fourth century.

#### Plate 88.

149. Inv. 8.87. Hydria. From trench 8. 1928. Ht. 0.19. Greatest circ. 0.33. Broken at back. On neck and below picture, egg pattern. Draped figure in profile to right, wearing a long, full, wide-bordered himation. Over an Ionic altar she holds a big round object decorated with cross and circles. At extreme right is a short column or stele. Early fourth century.

#### Plate 96.

150. Inv. 308. Hydria. From East Cemetery. 1931. Ht. 0.121. Dm. of mouth 0.049, of base 0.046. Circ. 0.275. L. of side handle 0.07. Band of red left reserved on top of rim and around base. Egg pattern around front of neck. Back handle, one side handle, and parts of body missing. A seated woman, wearing a cap, to right, plays on a tambourine; earrings, necklace and bracelets in white. In front of her is a woman, facing front, head in profile to left, dancing, both arms stretched out. Her earring is white. Early fourth century.

151. Inv. 309. Hydria. From East Cemetery. 1931. Ht. 0.116. Dm. of mouth 0.049, of base 0.046. Circ. 0.265. L. of side handle 0.069. Shape and subsidiary decoration as no. 150. Back handle, part of one side handle, and fragments of body missing. Woman facing right, body turned to left, is seated on a couch, holding a box in her outstretched right hand; the left hand is missing. To the left is a conventionalized plant with a flower.

White for flower and woman's necklace and bracelet. Early fourth century.

**Plate 97.**

152. Inv. 171. Scyphus. From East Cemetery, at a depth of 0.70 m. 1931. Ht. 0.10. Circ. 0.37. Dm. of mouth 0.117, of base 0.076. From edge of handle to rim 0.035. Palmette design under each handle.

**Obverse.** Nude male figure in profile to right, advancing with outstretched right hand, the left holding a discus, toward a draped male figure in profile to left, who holds a staff.

**Reverse.** The same, except that the nude figure holds two javelins with strings to give them a rotary motion (torquere) when thrown in athletic contests.

The tradition of such scyphi goes back at least to the Brygus Painter to whom is attributed the scyphus in Boston with athlete practising with two javelins and jumping-weights in the presence of his young trainer (*A.J.A.*, XXIX, 1915, Pls. VII, VIII). Early fourth century.

**Plate 98.**

153. Inv. 93. Scyphus. From East Cemetery, found near a skeleton at a depth of 0.60 m. 1931. Ht. 0.101. Circ. 0.383. Dm. of base 0.08, of mouth 0.123. From edge of handle to rim 0.035. Under handles, palmettes.

**Obverse.** Draped male figure holding a staff, facing a nude male figure holding some object (strigil?) in his right hand.

**Reverse.** Similar, except for the outstretched hands of the nude figure at left who is perhaps holding jumping-weights (*halteres*).

Cf. Pfuhl, *Malerei und Zeichnung der Griechen*, III, Fig. 425. Early fourth century. Careless execution.

**Plate 99.**

154. Inv. 87. Scyphus. From East Cemetery, at a depth of 0.70 m. 1931. Ht. 0.079. Dm. of mouth 0.091, of base 0.058. Circ. 0.26. From edge of handle to rim 0.265. Palmettes under handles. Spirals frame picture.

**Obverse.** Draped ephebus to right, a staff in his extended right hand.

**Reverse.** A nearly identical figure to left. Very crude work. Fourth century.

155. Inv. 147. Squat lecythus. From East Cemetery, at a depth of 1.10 m. 1931. Ht. 0.116. Dm. of mouth 0.033, of base 0.045. Circ. 0.123. L. of handle 0.045. Fragment of body missing. Spiral at left. Draped figure to left. Crude work.

Cf. a lecythus in Robinson-Harcum-Iliffe, *Catalogue of the Greek Vases at Toronto*, no. 488, Pl. LXXXV. Fourth century.

#### Plate 100.

156. Inv. 680. Bowl in fragmentary condition. From Section G, on South Hill, at a depth of 1.00 m. 1931. Ht. 0.181. Buff clay, unglazed inside. Black band around rim; radiating stripes on shoulder. Lower part of body and base black. Many parts of body and base missing.

**Obverse.** Two draped standing figures, the one at left holding an object decorated with a cross and dots; an altar between them, conventional designs filling out the sections behind the figures.

**Reverse.** Two draped standing figures, the one at left holding a big round object, an altar between them, and similar designs at each side.

For even cruder work, which like this shapes the contours of one object to another, cf. the pelice *C.V.A.* (Lecce), IV D r, Pl. 35, no. 3. Early fourth century.

#### Plate 101.

157. Inv. 8.88. Pelice. From House 8. 1928. As reconstructed, ht. 0.21. Circ. 0.42. Dm. 0.12. Rather flat, slightly convex handle; the second one has been broken off. On neck and below picture, egg patterns. Under handles, palmettes and spirals. Clay greyish-brown, rather than red.

**Obverse.** Two female figures facing, one winged. The latter has a row of white dots in her hair. The pin-feathers are repre-

sented by two rows of black dots, the wing-feathers by one tier of straight lines.

**Reverse.** Two figures facing. Both wear long, wide-bordered himatia. Early fourth century.

#### Plate 99.

158. Inv. 8.89. Neck of pelice. From trench 10. 1928. Greatest ht. 0.18. W. across handles 0.19. Circ. of neck 0.30. W. across top 0.15. Handles 0.035. Handles in two concave sections separated by a ridge. Palmettes below handles. Egg and dot patterns on lip and neck. At left a man draped in a wide-bordered himation leans on a staff. Facing him is a woman in profile to left. Her hair is dressed in a saccus. In the field is a round object decorated with a cross design. Early fourth century.

#### Plate 102.

159. Inv. 8.90. Neck of pelice. From trench 8. 1928. Greatest ht. 0.15, of handles 0.105. W. across top 0.145. Egg patterns on lip and neck.

**Obverse.** Draped figures facing. The figure at left holds an indistinguishable object in each hand. The extended right hand of the other figure holds a similar object. Between figures, a large scroll ornament.

**Reverse.** Similar figures in corresponding positions, but the figure at right has his right hand upon a staff, while the one at left holds an oval object decorated with a cross, and a dot between each pair of cross lines.

There is a similar scene on an unpublished pelice at Syracuse University, Syracuse, N. Y. (bought in Athens). Early fourth century.

#### Plate 103.

160. Inv. 169. Fragment of a pelice. From House A vii 4, Room j, at a depth of 0.70 m. 1931. Preserved ht. 0.097. L. of handle 0.123. W. of handle 0.027. Depth of rim 0.014. Circ. of neck 0.295. Only neck, shoulder, one handle, and part of the rim are preserved. Egg pattern around lip and neck.



**Obverse.** A female figure in profile, holding a round object decorated with a cross and dots.

**Reverse.** The same. Early fourth century.

**Plate 104.**

**161.** Inv. 725. Fragment of a crater. From House 13. 1931. Leaf pattern on rim. Two draped figures facing one another, only the upper parts of their bodies preserved.

Cf. for example *C.V.A.* (Lecce), IV D r, Pl. 7, no. 1. Early fourth century.

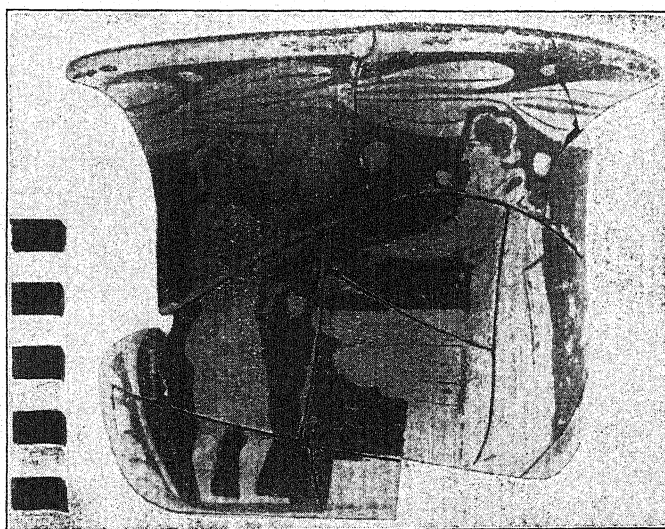


Fig. 14 = No. 162

**162.** Inv. 477. Fragments of a crater. From House A vi 3, on the surface of the Bellerophon Mosaic. 1931. Preserved ht. 0.154. Approximate circ. 0.50. Part of one side and a small portion of the other are preserved. Laurel wreath on the rim. Palmettes under handles.

**Obverse.** A goat to left, facing another goat of which only a small part is preserved.

**Reverse.** A standing nude male figure to right with a large circular object marked with a swastika. Facing him across an altar is a draped figure with right arm outstretched. See Fig. 14.

With the goats on the obverse cf. the goats on a toy oenochoe, *Rev. Arch.*, XXV, 1927, Pl. IV, nos. 11 and 12; Klein, *Child Life in Greek Art*, p. 12, Pl. XIII c. Early fourth century.

163. Inv. 328. Fragment of a hydria. From House 13. 1931. Greatest ht. 0.157. Greatest w. 0.189. Egg pattern around handle. Figure of a youth to right, with a strigil in his right hand, and an aryballus dangling from his wrist. Facing is a draped male figure holding a staff in his right hand. White for the band in the boy's hair and for the suspension cord of the aryballus. A pelice of this class showing an aryballus as here and a parallel scene, from Mesambria in Thrace, is pictured in *Arch. Anz.*, XXXIII, 1918, p. 15, Fig. 15. Early fourth century.

#### Plate 105.

164. Inv. 8.91. Neck of vase. From House 8. 1928. Ht. 0.09. Dm. 0.11. Egg pattern. Heads of three figures, two facing right, one left. Early fourth century.

165. Inv. 8.92. Lip of crater. From House 8. 1928. Ht. 0.08. W. 0.17. Laurel wreath. Top of head facing left. In field, a round object. Early fourth century.

166. Inv. 8.93. Lip of crater. From House 8. 1928. Ht. 0.11. W. 0.29. Red band inside. Laurel wreath on lip. Top of head and raised left hand of missing figure. Head of a second figure in profile to left. Early fourth century.

167. Inv. 8.94. Lip of a crater. From House 8. 1928. Ht. 0.13. W. 0.19. Laurel wreath. At left, a head to right. At right, a draped youth to left, holding a large round object in his left hand. Early fourth century.

168. Inv. 8.95. Lip of a crater. From House 7. 1928. Ht. 0.10. W. 0.11. Laurel wreath. At left, raised right hand of missing figure. Staff. At right, a head in profile to left. Early fourth century.

169. Inv. 8.96. Lip of a crater. From House 7. 1928. Laurel wreath. Head of ephebus to right between the capitals of two

Doric columns. Probably part of same vase as no. 168. Applied white. Early fourth century.

170. Inv. 8.97. Part of lebes. From House 7. 1928. Ht. 0.09. Circ. of neck 0.26. Egg and dot pattern. Heads of three female figures, only two of which are visible in illustration. Two chests are carried in hands thrust behind body. Early fourth century.

#### Plate 106.

171. Inv. 8.98. Fragment. From House 7. 1928. Ht. 0.11. W. 0.11. At left a nude male figure preserved below hips, striding to right. A scarf with a border of lines and dots hangs in front of him; perhaps he held it in his missing right hand. His open left hand is stretched out in front of him. In field at right, a palmette with spirals. Early fourth century.

172. Inv. 8.99. Fragment. From House 7. 1928. Ht. 0.08. Dm. of base 0.05. Clay grey rather than red. Base and lower walls of vase showing legs of nude flying figure. At left, a streamer patterned with dots. Below, scroll pattern. Fourth century.

173. Inv. 8.100. Fragment. From trench 13. 1928. Ht. 0.07. Egg and dot pattern on original edge of fragment. At left in field, ornamental scroll pattern. At right, nude female figure in profile to right. Fourth century.

174. Inv. 8.101. Base and lower walls of vase. From trench 13. 1928. Ht. 0.15. Dm. 0.15. Ht. of second fragment 0.09. W. 0.11. Palmette. First fragment. Two figures facing. Second fragment: Parts of two similar figures facing. Crude drawing, in blunt, flat strokes. Fourth century.

175. Inv. 8.102. Lower part of vase. From trench 13. 1928. Ht. 0.08. W. 0.12. At right in field, wide, elaborate palmette. At left, draped female figure hurrying to left. She wears a wide-bordered garment which swirls about her ankles. Fourth century.

176. Inv. 8.103. Base of vase. From trench 13. 1928. Ht. 0.10. On red base, a circle inclosing a dot. On side of vase, legs

of nude youth facing right, both feet set flat on the ground, the left advanced. In the field at left, palmette. Fourth century.

177. Inv. 8.104. Fragment. From trench 13. 1928. W. 0.11. Feet and lower legs of flying figure. In field behind, palmette and scroll. Cf. No. 172. Fourth century.

178. Inv. 8.105. Base (of crater?). From trench 13. 1928. Greatest ht. 0.19. W. across base 0.125. Circ. of foot above base 0.21. Below picture, maeander and saltire squares. Lower parts of two draped standing figures, facing, with some object (drapery?) between them. Fourth century.

179. Inv. 8.106. Base of vase. From trench 13. 1928. Dm. 0.08. Greatest circ. 0.24. Two draped figures, facing. In field, palmette. Fourth century.

180. Inv. 8.107. Fragment. From trench 13. 1928. W. 0.08. In field at left, scroll and palmette pattern. At right, legs of youth moving to right, the left advanced. Fourth century.

181. Inv. 8.108. Bottom of vase. From trench 13. 1928. Preserved ht. 0.115. Dm. of base 0.115. Between pictures, palmettes.

**Obverse.** Legs of youth, the left advanced. Facing, the lower part of a figure draped in a wide-bordered himation. Between, a column.

**Reverse.** Not illustrated. The lower legs of a youth, the left advanced. To left, part of figure facing left. Fourth century.

182. Inv. 8.109. Fragment. From trench 13. 1928. W. 0.065. Original upper edge of fragment with egg pattern preserved. Youth facing left, holding a round object marked with cross and dots. Fourth century.

#### Plate 107.

183. Inv. 8.110. Fragment. From trench 13. 1928. W. 0.065. At left, ornamental design. In centre of field, a round object. At right, a female figure in a wide-bordered himation, hurrying to right. Fourth century.

184. Inv. 8.111. Fragment. From trench 13. 1928. W. 0.07. At left, nose, chin, and breast of draped figure in profile to right. At right, similar figure to left. Fourth century.

185. Inv. 8.112. Fragment. From trench 13. 1928. Ht. 0.05. Above picture, palmette border. At right, back of female head to right. She wears a beret-like cap. Fourth century.

186. Inv. 8.113. Fragment. From trench 13. 1928. W. 0.07. At lower left, a head in profile to right, and raised right arm. Above at right, an object of uncertain nature. Fourth century.

187. Inv. 8.114. Fragment. From trench 13. 1928. W. 0.06. Nude young athlete, facing right, weight on right leg, the left bent at knee. In front of him a ball or other round object. Fourth century.

188. Inv. 8.115. Fragment. From trench 13. 1928. W. 0.07. Hair and right eye of woman. Fourth century.

189. Inv. 8.116. Fragment. From trench 13. 1928. W. 0.06. Head of woman in profile to right. Flaked white. Fourth century.

190. Inv. 8.117. Fragment. From trench 13. 1928. Ht. 0.065. W. 0.10. Below picture, maeander. To right, lower part of draped figure leaning on a staff, the lower part of which is preserved. Fourth century.

191. Inv. 8.118. Fragment. From trench 13. 1928. W. 0.13. At left, draped youth to right, holding a round object, and facing a column. Fourth century.

192. Inv. 8.119. Fragment. From trench 13. 1928. Ht. 0.08. W. 0.07. Above picture, egg and dot pattern. Draped youth facing left. In front of him a round object. Fourth century.

193. Inv. 8.120. Fragment. From trench 13. 1928. Ht. 0.08. Above picture, egg pattern. Head in profile to right. Fourth century.

194. Inv. 8.121. Fragment. From trench 13. 1928. Ht. 0.07. W. 0.05. Above picture, egg and dot pattern. Head of draped figure facing right. Fourth century.

195. Inv. 8.122. Fragment. From trench 13. 1928. Ht. 0.05. Male head to right. Fourth century.

196. Inv. 8.123. Fragment. From trench 13. 1928. W. 0.09. Heads of two youths to right. Above, in field, bunches of grapes. White for grapes and for fillets in youths' hair. Fourth century.

197. Inv. 8.124. Fragment. From trench 13. 1928. W. 0.09. Laurel wreath. Female head to right. Fourth century.

198. Inv. 8.125. Fragment. From trench 13. 1928. Ht. 0.08. W. 0.08. To right, a figure in a full, wide-bordered himation. Fourth century.

199. Inv. 459. Part of interior of a cylix. From South Hill, Section G, granary G7. 1931. Preserved ht. 0.039. Dm. of base 0.068. Very fragmentary. Part of draped reclining figure crudely drawn. Fourth century.

#### No Illustration.

200. Inv. 52. Fragment. From House A vii 2, Room b, at a depth of 0.20 m. 1931. Greatest ht. 0.13. Greatest w. 0.155. Beneath picture, maeander and checker pattern. Parts of two draped figures facing, a ball or other round object between them. Fourth century.

#### Plate 108.

201. Inv. 242. Small pyxis, black glaze, with red-figured cover. From Riverside Cemetery, Grave 32. 1931. Ht. of pyxis 0.036, of cover 0.0105. Circ. of pyxis 0.201, of cover 0.171. Dm. of base 0.058, of mouth 0.052, of cover 0.064. Inscribed on bottom of vase and inside of cover  $\xi P$ . A lion crouching to left. Excellent work.

Many such pyxis covers are known, several by the potter Gaurion,<sup>55</sup> cf. Hoppin, *Handbook of Red-Figured Vases*, s. v. Maurion. Cf. for example also *C.V.A.* (Copenhagen), III I, Pl. 162, 2b (calyx crater), 3b (flying Eros); Graef, *Die Antiken Vasen von der Akropolis zu Athen*, II 2, Pl. 44, no. 577 (lyre), 573 and 576 (bird), 574 (human figure), 575 (sphinx). Late fifth or early fourth century.

<sup>55</sup> In *Hermes* LXVI, 1931, pp. 119-122, Blinkenberg has shown that the name is Gaurion, not Maurion.



202. Inv. 297. Cover of a pyxis. From House A vii 2. 1931. Ht. 0.009. Dm. 0.06. Circ. 0.183. A female head in profile to the right, wearing a wreath in her hair and heart-shaped earring in her ear. In front of her is a plant or part of a thyrsus. There is a similar pyxis cover with a female head in the British Museum, *Catalogue*, IV, no. F 142. Early fourth century.

203. Inv. 117. Cover of a pyxis. From Section Q on South Hill, at a depth between 0.60 and 0.80 m. Ht. 0.013. Circ. 0.195. Dm. at top 0.065, at bottom 0.055. Below picture, egg pattern, forming an exergue. A hand, probably of a woman, is stretched out to the left, and above the hand is a small vase.

Cf. a pyxis cover with a hand seen from the back *C.V.A.* (Goluchow), III I e, Pl. 41, 8. Early fourth century.

204. Inv. 9. Cover of a pyxis. From Section E on South Hill. 1931. Ht. 0.013. Dm. 0.063. On the inside scratched in the clay the letter E and traces of other letters as shown on Plate 108. A fish to left. Early fourth century.

#### Plate 109.

205. Inv. 116. Cover of a pyxis. From Section G on South Hill, at a depth of 1.10 m. 1931. Ht. 0.01. Circ. 0.202. Dm. 0.065. Inside the cover are scratched the letters AR. A fish to left. Better work than no. 204. Early fourth century.

206. Inv. 568. Fragment of a pyxis cover. From Section Q on South Hill. 1931. Ht. 0.011. Broken. On the upper surface a column between rosettes. Scratched on the inside P/. Late fifth or early fourth century.

207. Inv. 185. Cover of a pyxis. From Section Q on South Hill, at a depth of 0.35 m. below top of wall. 1931. Ht. 0.008. Dm. 0.056. Circ. 0.172. Black glaze and reserved red concentric circles.

Cf. *C.V.A.* (Copenhagen), III I, Pl. 163, no. 3. Late fifth or early fourth century.

208. Inv. 574. Cover of a pyxis. From Section Q on South Hill. 1931. Ht. 0.0115. Dm. 0.059. Circ. 0.191. Black circles and one red one. Early fourth century.

209. Inv. 569. Cover of a pyxis. From Section Q on South Hill. 1931. Dm. 0.058. Circ. 0.18. Ridged top with circles alternately black and red. Early fourth century.

210. Inv. 671. Cover of a pyxis. From Section Q on South Hill. 1931. Ht. 0.017. Dm. 0.069, of knob 0.018. Circ. 0.21. Circles of black around central knob. Early fourth century.

Plate 110.

211. Inv. 8.126. Fragment of pyxis cover. From trench 7. 1928. Ht. 0.085. W. 0.125. Egg pattern around original edge of fragment. Lower part of drapery of woman dancing on tiptoe to left. Next her, the body below the hips of a seated youth, nude except for a mantle beneath his left hip. His feet are crossed, the left advanced. His right hand hangs loosely over his knee. Drawing spirited and good. End of fifth or early fourth century.

212. Inv. 164. Fragment of a pyxis cover. From House 10, Room *h*, at a depth of 0.60 m. 1931. Depth of rim 0.016. Egg pattern on rim. A stork stands in profile to left. In front of the bird is part of a draped female figure with a scarf.

For a similar pyxis cover with streamers and a bird, cf. Watzinger, *Griechische Vasen in Tübingen*, Pl. 38, no. E 182. Early fourth century.

213. Inv. 124. Fragment of a pyxis cover. From South Hill, Section E, at a depth of 0.60 m. below top of wall. 1931. Ht. of rim 0.016. Egg pattern on rim. A woman seated on a stool looks into the mirror which she holds in her left hand. Her head and right hand are missing. Behind her is a round object decorated with a cross. At right, part of another figure is preserved.

Cf. Robinson-Harcum-Iliffe, *Greek Vases at Toronto*, no. 451, Pl. LXXXIII. Early fourth century.

214. Inv. 8.127. Cover of a pyxis. From trench 13. 1928. Dm. 0.20. Th. 0.02. The handle is inclosed by a circle of black dots on a band of reserved red. At left is a seated woman holding a chest and scarf in her extended left hand. In the centre is a woman running to the right, her left hand holding a long staff.

At extreme right are the head in right profile and the long furled wings of an Eros moving to right. Fourth century.

**Plate 111.**

215. Inv. 292. Cover of a bowl. From Section F on South Hill. 1931. Ht. 0.063. Dm. of knob 0.073. One side missing. The knob is left in red clay, with a black band around the outside and one in the centre. At left are the head and arm of a male figure to right. Then appears a woman's head in profile to left, and next to it the legs and wings of an Eros flying to right. Attic rather than Apulian style.

Cf. a cover with heads and flying Erotes, *C.V.A.* (Copenhagen), III I, Pl. 163, nos. 6a and b. Fourth century.

216. Inv. 8.128. Pyxis cover. From trench 7. 1928. Dm. 0.18. Distance from circle to the edge 0.075. Th. 0.008. Dimensions of smaller fragment: ht. 0.055, w. 0.055. Inside black. Egg pattern around knob. At left appears a woman running to right, looking back to left, a long scarf in each hand, and on her open left hand, a chest. At right is a similar figure. In centre is a winged Eros holding a mirror and a scarf. Beyond the woman at right fits the smaller fragment with corresponding Eros. The dresses have wave patterns at neck, double dots at waist, and broad bands at lower edge. The pin-feathers of the Erotes are rendered by dots, the wing-feathers by long curved lines in three tiers. Rough work.

Cf. Robinson-Harcum-Iliffe, *Greek Vases at Toronto*, no. 451, Pl. LXXXIII, and *C.V.A.* (Copenhagen), III I, Pl. 154, no. 4b. Fourth century.

**Plate 110.**

217. Inv. 8.129. Fragment of pyxis cover. From trench 7. 1928. Ht. 0.05. W. 0.09. In centre, legs below the knees, crossed at ankles, probably of seated figure. At right, drapery. Fourth century.

218. Inv. 8.130. Fragment of pyxis cover. From trench 7. 1928. Ht. 0.05. W. 0.055. On edge, egg pattern. At right, foot

and drapery of running female figure; she is pursued by another figure at left. Fourth century.

**Plate 112.**

**219.** Inv. 584. Fragment. From Section F on South Hill, near west end of terra-cotta pipe. 1931. Depth of rim 0.058. Greatest ht. of fragment with figure 0.079. W. 0.086. To right, winged Eros with arms outstretched.

Cf. the similar Erotos, *C.V.A.* (Copenhagen), III I, Pl. 154, no. 4b. Fourth century.

**220.** Inv. 495. Fragment of pyxis cover. From South Hill, Section Q. 1931. Ht. 0.055. W. 0.056. A woman, her body facing front, her head in right profile, holds a chest in each outstretched hand. Fourth century.

**221.** Inv. 8.131. Fragment of pyxis cover. From Section Q on South Hill. 1928. Ht. 0.075. W. 0.085. Seated nude youth with body to left, head in profile to right. The object still preserved was probably held in his raised right hand, now missing. At right, drapery or wing of second figure. Fourth century.

**222.** Inv. 8.132. Fragment of pyxis cover. From Section Q on South Hill. 1928. Ht. 0.08. W. 0.07. At left, a chest with streamers. At right, wing of a figure, probably Eros, of which the rest is missing. The pin-feathers are rendered by a single row of heavy black dots, the wing-feathers by long straight lines. Between chest and Eros, scroll pattern. Fourth century.

**223.** Inv. 8.133. Fragment. From Section Q on South Hill. 1928. Ht. 0.04. A chest ornamented with double rows of black dots and lines was held in both hands by a figure now missing. Fourth century.

**224.** Inv. 8.134. Fragment. From Section Q on South Hill. 1928. W. 0.08. Seated female figure to left. Wavy border at lower edge of her garment. At left, two oval objects, each with a row of dots down the centre; they may be cushions or perhaps they are the ends of a scarf. Fourth century.

**225.** Inv. 8.135. Fragment. From Section Q on South Hill.

1928. W. 0.08. At left, a female figure moves to right, her head turned back to left. In her left hand she holds a chest. The upper part of her garment has a design of heavy black lines. At right, wings of an Eros. Fourth century.

226. Inv. 8.136. Fragment. From Section Q on South Hill. 1928. Ht. 0.08. Drapery of a seated woman. At left, dotted streamers of a scarf. Fourth century.

227. Inv. 8.137. Fragment. From Section Q on South Hill. 1928. W. 0.09. At left, streamers of a scarf. At right, lower part of draped female figure, perhaps dancing, as her skirt is blown out behind her. In centre, a small object marked with a cross. Fourth century.

228. Inv. 8.138. Fragment. From Section Q on South Hill. 1928. Ht. 0.05. W. 0.07. A draped female figure, in full front view, runs to right, her hands outstretched at her sides. Her garment is decorated with heavy black lines and dots. At left, head and shoulders of second figure, to right. Fourth century.

229. Inv. 8.139. Fragment of pyxis cover. From Section Q on South Hill. 1928. W. 0.09. At right, drapery of female figure; a streamer hangs down at left. Fourth century.

230. Inv. 8.140. Part of pyxis cover. From Section Q on South Hill. 1928. W. 0.09. Egg pattern on edge. At right and left, badly worn female figures. The figure at right holds streamers in her right hand. Fourth century.

### Plate 113.

231. Inv. 296. Fish plate. From House 10. 1931. Ht. 0.033, of base 0.014. Depth of lip 0.021. Dm. of top 0.187, of base 0.102. Reserved ridged circle around central depression, then wide black circle and egg and dot pattern. Two large fish, confronting; one small fish, and parts of another large pair, are preserved. This is one of the best, as well as one of the earliest, fish-plates to have been found in any excavation. The workmanship is incomparably better than that of the stereotyped specimens so common at the end of the century. A very similar plate was

found on the West slope of the Acropolis (*Ath. Mitt.*, XXVI, 1901, Pl. II, and p. 51). Watzinger states that it is the first example found in Attica, and the oldest known to him. The earliest examples of these fish plates are Attic rather than Campanian.

For fish plates, even in black-figured ware, cf. no. 64, above. Early fourth century.

232. Inv. 472. Fragment of a fish plate. From Section P at north end of East Hill, Room *c*, at a depth of 0.65 m. 1931. Preserved ht. 0.032. Egg pattern around central depression. Parts of three fish, one large and two small. Similar to preceding. Fourth century.

#### Plate 114.

233. Inv. 139. Ascus. From House 10, Room *h*, at a depth of 0.30 m. below top of wall. 1931. Ht., not including spout, 0.04. Preserved l. of spout 0.035. Circ. 0.284. Dm. of base 0.082. Parts of spout and handle missing. Circular ridges with knob on centre top. On one side a dog, on the other a lion.

A somewhat similar unpublished ascus with similar animals is in the Hillyer Collection in Baltimore. Fourth century.

234. Inv. 360. Ascus. From House 13, Room *j*, at a depth of 0.45 m. 1931. Ht. 0.034. Dm. of base 0.084. Circ. 0.307. Spout and handle missing. A panther and a swan, both facing in the direction of the spout.

For an ascus with a swan and panther similar to this, cf. *C.V.A.* (Oxford 1), III I, Pl. XLV, no. 9. On panthers, see Von Salis, *Aristonantes*, p. 37. Fourth century.

235. Inv. 295. Bowl with cover. From East Cemetery, Grave 115. 1931. Ht. of bowl 0.049, of cover 0.055. Dm. of base 0.062, of mouth 0.11, of cover 0.121, of knob on cover 0.05. Circ. of bowl 0.354, of cover 0.37. From edge of handle to rim 0.033. W. of handle 0.015. Bowl has black glaze over all. Knob on cover red with black bands, now nearly obliterated. Part of cover missing.

Three crouching panthers, heads full front. At Syracuse University, Syracuse, N. Y., there is a similarly shaped lecanis with cover and decorated in similar archaizing style with a panther, lioness, and griffin. Fourth century.



## Plate 115.

236. Inv. 8.141. Fragment. From trench 13. 1928. Ht. 0.075. W. 0.045. Dog, with single dots on body and a row of closely set dots down spine.

Cf. a jug in the British Museum, *C.V.A.* (British Museum), IV E a, Pl. 4, no. 6. Fourth century.

237. Inv. 8.142. Fragment. From trench 13. 1928. Ht. 0.06. W. 0.06. Egg pattern below. Head and forequarters of crouching griffin. Eye solid dot surrounded by a circle. Back marked by two rows of groups of two dots, with equally spaced dots below and circles above.

Cf. Robinson-Harcum-Iliffe, *Greek Vases at Toronto*, no. 441. Fourth century.

238. Inv. 8.43. Fragment. From trench 13. 1928. W. 0.07. At left, ray pattern. At right, head and forequarters of a dog. Dots on body and one on each ear. Fourth century.

239. Inv. 8.144. Fragment. From trench 13. 1928. W. 0.055. Crouching beast to right, perhaps a panther. Back marked with short stripes. Fourth century.

240. Inv. 8.145. Fragment. From trench 13. 1928. W. 0.045. Above picture, spiral ornament. Head of dog or lion. Fourth century.

241. Inv. 8.145a. Fragment. From trench 13. 1928. Ht. 0.03. W. 0.04. To left, head and back of dog. Above, drapery of missing figure. Fourth century.

242. Inv. 8.146. Fragment. From trench 13. 1928. Ht. 0.05. W. 0.05. Fawn leaping to left. Front legs and part of hind legs missing. Body marked by groups of three dots, ears and breast by a vertical row of dots. Careless but spirited work.

Cf. an ascus in Oxford, *C.V.A.* (Oxford), III I, Pl. XLV, no. 8. Fourth century.

243. Inv. 8.147. Fragment. From trench 13. 1928. Ht. 0.06. W. 0.05. Clay brown rather than red. Grey inside. Facing right, griffin, back rising sharply behind his head to broken edge of fragment. At upper edge of fragment what appears to be the

inverted head of a second animal, the eye in full front view. Perhaps a series of animals was grouped in a circle, as commonly on covers of pyxides.

Cf. an ascus in Oxford, *C.V.A.* (Oxford 1), III I, Pl. XLV, no. 9. Fourth century.

244. Inv. 8.148. Saucer. From House 7. 1928. Dm. 0.065. Th. 0.01. In centre, faintly painted caduceus. Fourth century. The illustration is not clear enough to show the caduceus.

245. Inv. 8.149. Saucer. From House 7. 1928. Dm. 0.055. Th. 0.01. On bottom, the letters  $\kappa$ N. Head of animal in front view. Fourth century.

246. Inv. 8.150. Saucer. From House 7. 1928. Dm. 0.06. Th. 0.01. Inside, brown boss and  $\Lambda$  design. Fourth century.

#### Plate 116.

247. Inv. 310. Squat lecythus. From East Cemetery. 1931. Ht. 0.105. Dm. of mouth 0.032, of base 0.053. L. of handle 0.062. W. of handle 0.012. Small part of body missing. Below picture, egg pattern. A winged sphinx to right. Fourth century.

248. Inv. 157. Squat lecythus. From East Cemetery, Grave 103. 1931. Ht. 0.088. Circ. 0.155. Dm. of mouth 0.026, of base 0.04. L. of handle 0.056. Glaze badly worn. Winged sphinx in profile to right.

Cf. for type and subject the lecythus *C.V.A.* (Copenhagen 4), III I, Pl. 168, no. 1. Fourth century.

249. Inv. 510. Lecythus. From Riverside Cemetery. 1931. Ht. 0.107. Circ. 0.136. Dm. of mouth 0.027, of base 0.031. L. of handle 0.037. Lip, handle and body black. Radiating stripes on shoulder. Kneeling Eros to right, with both arms stretched out before him. Conventionalized plant in front of him.

Cf. a squat lecythus with a kneeling Eros, *C.V.A.* (Copenhagen), III I, Pl. 167, no. 8; also Rayet et Collignon, *Histoire de la céramique grecque*, p. 253, Fig. 95. Early fourth century.

250. Inv. 311. Squat lecythus. From East Cemetery. 1931. Ht. 0.084. Circ. 0.168. Dm. of mouth 0.029, of base 0.044. Handle broken. Surface of vase badly damaged. Child creeping toward

a cone-shaped object at right. Around its waist is a cord with prophylactic loops.

Cf. Baur, *The Stoddard Collection of Greek and Italian Vases*, no. 142, Fig. 27, an oenochoe with a nearly identical scene. Robinson-Harcum-Iliffe, *Greek Vases at Toronto*, text to no. 367, gives a long list of such toy oenochoes. Our example here is, however, a squat lecythus and not an oenochoe, given as a present to the children at the Choes. Cf. also *C.V.A.* (Copenhagen 4), III I, Pl. 158, no. 5; Klein, *Child Life in Greek Art*, Pl. VII D, pp. 7-8. In Syracuse University, Syracuse, New York, there is a similar toy oenochoe on which a chubby youngster clad only in a string of amulets, which passes diagonally across the upper part of his body, is creeping toward a jug at left. Cf. also Kraiker, *Die rotfigurigen attischen Vasen (Katalog der Samm. Ant. Kleinkunst d. arch. Inst. der Un. Heidelberg)*, Pl. 42, no. 216, where the child holds a rattle. For the use of the toy oenochoes cf. in addition to the references in the Toronto catalogue Nilsson, *Sitzb. d. Bay. Akad.*, 1930, 4, p. 3; Deubner, *Neue Jahrbücher für. Wiss. und Jugendb.*, VI, 1930, p. 617; *Arch. Anz.*, XLVII, 1932, p. 125. Late fifth or early fourth century.

251. Inv. 144. Squat lecythus. From the East Cemetery. 1931. Preserved ht. 0.069. Circ. 0.175. Dm. of base 0.044. Neck, rim and handle missing. Female head in profile to right. She wears a necklace and an embroidered cap, from which her curly hair escapes. To right, scroll design.

Cf. a similar squat lecythus with nearly identical design, *C.V.A.* (Gallatin Collection), Pl. 26, no. 2. Fourth century.

252. Inv. 331. Squat lecythus. From Riverside Cemetery, Grave 50. 1931. Ht. 0.069. Circ. 0.127. Dm. of mouth 0.028, of base 0.033. L. of handle 0.042. Female head in profile to left. She wears a long headdress.

Cf. the head on a lecythus, *C.V.A.* (Compiègne), Pl. 26, no. 19. Fourth century.

#### No Illustration.

253. Inv. 75. Squat lecythus. From Riverside Cemetery, a grave destroyed by the river. 1931. Ht. 0.0695. Circ. 0.131. Dm. of mouth 0.028, of base 0.032. Female head. Fourth century.

## Plate 117.

254. Inv. 8.151. Squat lecythus. From trench 7. 1928. Ht. 0.07. W. 0.06. Clay grey, not red. Female head in profile to right. Her chin is lifted a little and she looks at something above her head. She has long, loose, curly hair. She wears a double necklace around her throat. Fourth century.

255. Inv. 711. Squat lecythus. From Section Q on South Hill. 1931. Preserved ht. 0.059. Circ. 0.163. Dm. of base 0.042. Neck, rim, and handle missing. Extremely crude representation of an animal's or Silen's face in full front view.

Cf. two lecythi with much better but similar representations of heads of sileni, Baur, *Catalogue of the Stoddard Collection*, nos. 113 and 114, Fig. 20, and an amphora in Munich, *Arch. Anz.*, XXIX, 1914, p. 472, no. 6. Fourth century.

256. Inv. 339. Squat lecythus. From Section Q on South Hill. 1931. Ht. 0.076. Circ. 0.148. Dm. of mouth 0.029, of base 0.042. Handle missing. A hare leaping to right. In front of him, a scroll design. Fourth century.

257. Inv. 336. Squat lecythus. From Section Q on South Hill. 1931. Ht. 0.089. Circ. 0.161. Dm. of mouth 0.033, of base 0.043. L. of handle 0.058. Small piece missing from body. The black glaze shades into red and brown; it was badly fired. To right, crouching panther. In front of him, a scroll design.

Cf. two lecythi in the British Museum, *Catalogue IV*, nos. F 29 and F 30. Fourth century.

258. Inv. 335. Squat lecythus. From House 13. 1931. Ht. 0.083. Circ. 0.188. Dm. of mouth 0.035, of base 0.046. Rim chipped, handle missing. Swan to right. In front of it a scroll design.

Cf. a similar squat lecythus, *C.V.A.* (Copenhagen), III I, Pl. 168, no. 3. Fourth century.

259. Inv. 474. Squat lecythus. From House 13. 1931. Preserved ht. 0.067. Circ. 0.174. Dm. of base 0.048. L. of handle 0.051. Rim missing. Swan to right.

Cf. a similar squat lecythus with a large bird to right, *C.V.A.* (Gallatin Collection), Pl. 26, no. 10. Fourth century.

260. Inv. A 33. Squat lecythus. From trench 3. 1928. Ht. 0.033. Dm. 0.05. Neck, handle and rim missing. Ridge around neck. Reserved stripe under picture. Swan to left, facing a blotch perhaps meant to represent a flower. Fourth century.

Plate 118.

261. Inv. 8.152. Cylix. From trench 3 at southern end of South Hill. 1928. Ht. 0.06. Dm. 0.16, of innermost circle 0.092.

Exterior, two halved palmettes and a central whole one beneath each handle. On each side, two crudely drawn draped figures.

Interior. A design of white rosette-like berries and vines with ivy leaves left in the reserved buff color of the clay, frames a female head in profile to right. Hair covered with a cap. Earring or short curl in black. Contour stripe very heavy. A small thick mark at the corner of the full mouth indicates the curve of the cheek. Chin and neck exaggeratedly full.

For "Apulian" vases decorated with female heads, cf. Robinson-Harcum-Iliffe, *Greek Vases at Toronto*, nos. 431, 447, 448, 449, 450, 455, 457, 458, 460, 461, 462, 463, 464, 466, 469, 470, 471, 473, 474, 489, 491, Pls. LXXXI-LXXXV; *C.V.A.* (Oxford 1), I, Pl. XLV, no. 7; (British Museum 6) III I c, Pl. 99, nos. 4, 8, 9; (fasc. 2) IV E a, Pl. 11, no. 2a; Pl. 12, no. 10. Our cylix is probably Attic, or it may even have been made at Olynthus. The Apulian vases imitated Attic vases rather than the reverse. Fourth century.

262. Inv. 8.153. Hydria. From trench 7. 1928. Ht. 0.13. Greatest circ. 0.24. Dm. of foot 0.04. Entire side of hydria covered by large female head in profile to right. Cap on her head. Rosette at her ear, possibly meant to represent a large earring. Debased spiral at right. Coarse work. Attic, not Apulian.

Cf. no. 44 in the Louvre from Cyrenaica, a small hydria of the same shape, with a similar female head to right; also *C.V.A.* (Copenhagen 4), III I, Pl. 154, no. 5, a similar hydria with a female head to left. Fourth century.

Plate 119.

263. Inv. 8.154. Plate. From trench 8. 1928. Ht. 0.022.

Greatest w. 0.15. Convex on bottom; no base. Black bands near offset rim, and on outside of rim. Female head in profile to right. Her hair is covered by a black-dotted cap. At side of her face is a corkscrew curl, or possibly an ornament, as it covers part of her cap, in the shape of an inverted pyramid. Features very coarse. In field at lower right, circle in reserved red, with central black dot, and scroll design. This and the succeeding vases with head in profile as on so-called Apulian vases are Attic or Olynthian ware rather than imported from Apulia. Fourth century.

264. Inv. 8.155. Plate. From trench 8. 1928. Ht. 0.018. Dm. 0.07. Low round base. Three ribs inside base and two outside. Brown and black of different shades inside black rim. Ground line forms exergue at bottom of plate. Female head in profile to left. Her hair is covered by a cap marked by three vertical lines of dots and by two groups of three dots at the back. The cloth falls free at the back, but its function was not clearly understood, for the contour-stripe at the back of the head cuts across its fall. Good regular features. Fourth century.



FIG. 15 = No. 265

265. Inv. 8.156. Fragment. From trench 8. 1928. Ht. 0.10. W. 0.10. Female head in profile to left. Hair in dotted cap. Lock of hair escapes at ear. Fine features. At right, legs and wing-tips of figure flying to right. Fourth century.

266. Inv. 8.157. Fragment. From trench 8. 1928. Ht. 0.085. W. 0.073. Female head in profile to left. The back of the head has disappeared but the edge of the cap and the characteristic corkscrew curl remain. In front of the face is a straight perpendicular object. Fourth century.

#### Plate 120.

267. Inv. 175. Pelice. From Section Q on South Hill at a depth of 0.50 m. 1931. Ht. 0.239, of figures 0.122. Dm. of base 0.102 to 0.105. Depth of lip 0.014. L. of handles 0.13. W. of



handles 0.026. Part of body under handles and rim missing. Egg patterns on lip, neck, and lower part of body.

**Obverse.** Female head to left, behind which at left is the head of a horse, also in profile to left. Very crude work.

**Reverse.** Female head in profile to right, wearing an embroidered Phrygian cap, from which ringlets fall on her neck. A rooster, confronting.

Cf. Baur, *Catalogue of the Stoddard Collection*, nos. 136 and 137, Fig. 37, two pelices showing similar female and equine heads. Baur interprets them as Amazons walking beside their horses.

The clay of this vase contains a mica which is characteristic of Olynthus. In general all the vases of this style found at Olynthus contain mica of the same quality and color as we found in the neolithic pottery and in most of the figurines. No mica was observed in the black-figured and red-figured vases of the best technique. They were imported, but most vases of the style of this one were local. The style is not Apulian or imported from Italy; but the vases are Olynthian. They may have been exported even to S. Russia. Cf. a similar pelice with similar female head and horse's head in Rostovtzeff, *Ancient Decorative Painting In S. Russia* (Russian), 1913, Pl. XXVIII, 9. Fourth century.

#### Plate 121.

**268.** Inv. 356. Fragment of a pelice. From alley-way between Houses A vi 5 and A vi 6. 1931. Preserved ht. approximately 0.18. Only neck, part of body, and one handle remain. Egg pattern on neck. Palmettes under handles. Clay contains Olynthian mica.

**Obverse.** Female head in profile to left, wearing a cap. Confronting her, a cock. Behind her a big round object decorated with a cross and dots.

**Reverse.** Two confronting draped figures, one holding a big round object marked with a swastika.

For the method of outlining drapery on the reverse cf. a crater, C.V.A. (Louvre 3), III I e, Pl. 3, no. 3. Fourth century.

## Plate 122.

269. Inv. 327. One-handed jug. From alleyway between Houses A vi 5 and A vi 6, at floor level (0.15). 1931. Preserved ht. 0.174. Circ. 0.447. Dm. 0.87. L. of band with figures 0.11. Black glaze on neck. Wave pattern on shoulder. Egg pattern below picture. Three palmettes on back. Rim and handle missing. Rooster facing right, not visible in photograph. Round object in background. To right, head of woman, wearing cap with a veil. Behind her head is that of a horse, also in profile to right. Below horse's head, a melon-like object.

For design, cf. no. 267. Fourth century.

270. Inv. 8.158. Epichysis. From trench 8. 1928. Ht. 0.10. Greatest circ. 0.37; in concave section, with wave pattern 0.31.

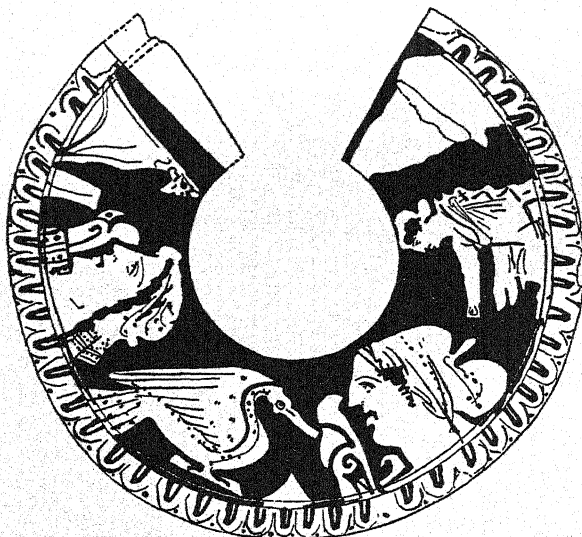


FIG. 16 = No. 270

Ring at side of broken spout. Hollow on bottom. The base is concave at side (this is not apparent in photograph) and has a wave pattern. On rim, egg and dot pattern. Broken flat handle. Female heads facing left. Between them, a large bird. The women wear embroidered caps, from which locks of hair escape. Behind and to right, a draped figure in profile to

left, holding indistinguishable objects in outstretched hands. A corresponding bird is on the far side of vase near handle which cuts off part of it. Fourth century.

## Plate 122.

271. Inv. 610. Lower half of vase. From House A vii 6, Room j. 1931. Preserved ht. 0.108. Circ. 0.312. Dm. of base 0.073. There are two separate bands of figures separated by ridges. Upper band: traces of a palmette and legs of two draped figures. Lower band: two palmettes; two female heads facing each other across a palmette, each wearing an embroidered cap and ringlets. In back of each is a round shield (?) over a quiver (?). Fourth century.

272. Inv. 8.33. Fragment of small bell-crater. From trench 7. 1928. Ht. 0.075. Greatest circ. 0.25. Ring foot, grooved through centre. Body of vase slopes up and out from low cushion on base. One handle, engaged, remains. Black on reddish-buff ground. Lower part of female head to right. Black at rear. Fourth century.

## Plate 123.

273. Inv. 319. Scyphus. From House A vii 2, Room d, at a depth of 0.35 m. 1931. Ht. 0.119. Circ. 0.642. From edge of handle to rim 0.061. Dm. of mouth 0.206, of base 0.138. Black glaze inside. Palmette under handles. Conventionalized spirals and rosettes. Many parts of body and base and parts of one handle missing. The clay has Macedonian mica in it and so the vase is Olynthian, not Apulian.

**Obverse.** Female head in profile to left, wearing a cap, from which her hair escapes in ringlets. Behind and before head, round shield-like objects decorated with crosses.

**Reverse.** Three standing draped figures, one to right, two to left.

With obverse, cf. Robinson-Harcum-Iliffe, *Greek Vases at Toronto*, no. 474, Pl. LXXXV. Fourth century.

## Plate 124.

274. Inv. 8.159. Fragment. From trench 8. 1928. Ht. 0.10. W. 0.11. Female head in profile to left. She wears a cap patterned with an all-over design of groups of three dots. A lock of

hair edges it from brow to neck. On each side of the head, a scroll. Fourth century.

275. Inv. 8.160. Fragment of thin high scyphus. From trench 7. 1928. Ht. 0.14. W. 0.14. Egg pattern above. Two female heads facing. Their hair is covered by caps decorated with lines and one row of dots. Corkscrew curl at sides. Coarse features. Between heads, a circle in reserved red with a black dot inside. At each side, a scroll pattern. Fourth century.

276. Inv. 8.161. Cover. From trench 7. 1928. Ht. 0.04. Dm. 0.10, of foot 0.055. Th. 0.01. Hole in centre of top. Clay brownish-grey, not red. Brown bands and dots. Top of female head in profile to left. Cap and hair as in preceding examples. At left, a bird or wings of an Eros; then the top of a second head. Fourth century.

277. Inv. 8.162. Fragment. From trench 8. 1928. Ht. 0.045. Female head in profile to left. Lock of hair along brow, with bit of cap preserved above. Fourth century.

278. Inv. 545. Fragment. From House A vii 2. 1931. Ht. 0.059. W. 0.05. Bit of embroidered cap of large female head as in preceding examples. Fourth century.

279. Inv. 8.163. Fragment. From trench 8. 1928. W. 0.07. Above picture, egg pattern. Upper part of embroidered cap, like the preceding examples. Fourth century.

#### Plate 125.

280. Inv. 469. Fragment of a crater. From road on South Hill. 1931. Preserved ht. 0.196, of picture 0.135. Depth of rim 0.045. Laurel wreath on lip. Below picture, maeander. Satyr to right, his hands raised as if dancing in excitement or joy, stealing up on a standing winged female figure, body in full front view, her head in profile to right, holding some objects in her outstretched hands. She wears a garment with a wave pattern at the neck, and a dotted black girdle. At right, a seated draped figure to left, too fragmentary to permit us to be sure of the motive. The scene is probably influenced by the stage. White for female flesh, now badly worn. Fourth century.

281. Inv. 329. Fragment of a crater. From South Hill, Section G, at a depth of 0.90 m. 1931. Greatest ht. 0.198. W. 0.205. Maeander below picture. Tripod, painted white, in upper left. In lower left, a female figure in profile to right, holding a long white object, perhaps a staff, in her left hand, some indistinguishable object in her right. Next, a seated male figure to left (Dionysus), with white crown, drapery thrown back to expose the body, the left arm encircling a young tree and the left hand resting on a staff similar to that carried by the first figure. Next is a standing female figure to left, a staff in her left hand, her right hand raised above her shoulder and holding her drapery. A seated satyr, turning partly to right, holds a white staff, like those held by the first two figures, and some indistinguishable object in his left hand. An indistinguishable object below him. Fourth century.

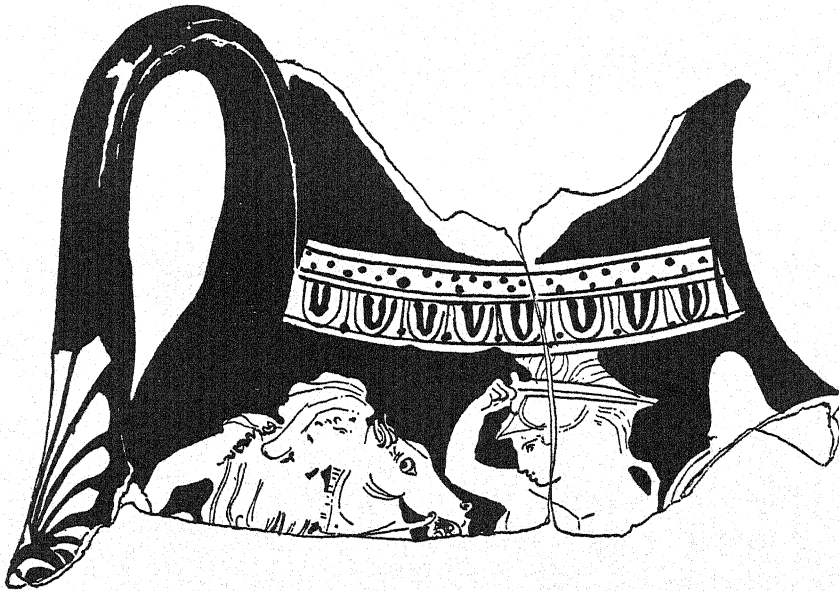


FIG. 17 = No. 282

**Plate 126.**

282. Inv. 8.164. Neck of pelice; rear gone. From trench 8, House 3. 1928. Circ. of neck 0.34. Ht. of handle 0.15. Palmette

on handle. Pattern of staggered dots between black lines above egg and dart pattern on neck. At left, upper part of an Amazon riding on horseback to right. Next, helmeted head and shoulders of a male figure with a sword in his raised right hand. At extreme right, what looks like the pointed hat of a third figure. The hair is in loose, open waves, rendered in brown wash. Thin lines for details.

For somewhat similar scene cf. the Amazon vase in Syracuse by Polygnotus, *Mon. Ant.*, XVII, Pl. 43; also Furtwängler-Reichhold, *Gr. Vas.*, Pl. 69. Fifth or early fourth century.

283. Inv. 8.165. Fragment. From trench 10. 1928. Ht. 0.06. W. 0.11. Clay greyish-buff. Heads of three horses, sketchily but effectively drawn. There was probably a fourth and the scene represented a quadriga. Fourth century.

#### Plate 127.

284. Inv. 692. Fragment of a hydria. From Riverside Cemetery. 1931. Preserved ht. 0.096. Depth of rim 0.012. Dm. of mouth 0.087. Only rim, neck and a small part of the body remain. Egg pattern on rim and neck. A youth (an Arimasian?) riding a griffin to right. A woman wearing a cap faces him, her right arm outstretched.

For Arimasians on griffins cf. Pfuhl, *Malerei und Zeichnung der Griechen*, III, Fig. 606. Fourth century.

#### Plate 126.

285. Inv. 8.166. Neck of pelice reconstructed from four pieces. From trench 10. 1928. Circ. of neck 0.37. Egg pattern around neck, with double row of dots above.

**Obverse A.** At left, head and shoulders of figure, probably Dionysus, riding on a panther, his right hand lifted. Checkered band on his curly hair. Straight nose, full mouth, round chin seen in right profile. The upper eyelid is marked by two hooked lines, as is the brow. Next is a female figure in profile to left, a large tambourine in her left hand. Then come two female heads in left profile. One of these figures was holding a tambourine.



**Reverse B and C.** Dionysus, riding on some animal, of which an ear is preserved. Checkered band on hair. His right arm is stretched out to right and crosses the upraised right hand of a female figure wearing a cap with face to left.

For technique and style cf. a fragment, *C.V.A.* (Musée Scheurleer), IV B, Pl. 2, no. 4. Vases with Dionysus riding on a panther (cf. no. 142 above) and with scenes influenced by the stage have often been found in Boeotia. So here again as often at Olynthus we can see Boeotian influence.<sup>56</sup> Fourth century.

#### Plate 128.

**286.** Inv. 8.167. Lebes gamikos. From trench 13. 1928. Ht. 0.17. Dm. of one section 0.20, of the second 0.155. At left, part of a very fragmentary figure, then a ball, then a draped woman to right, holding in her right hand outstretched before her a chest with black lines and dots, and with streamers hanging down from it. The garment she wears is the Doric *φαινομήρις*, open at the right side, where a heavy black line edges it. A bowl or vase is in her extended left hand. Above is a winged Eros, wings and a part of his body preserved. Below is a small female figure, the weight on the right leg, the free left leg bent. Her left elbow rests on the knees of her mistress, who is seated on a stool facing left. In her right hand is a mirror. Then come the legs of a small seated figure to right, and facing him, a tall woman with her head turned to the left, though the inclination of her body is to the right. In her right hand she holds a large bowl; a chest was probably in her left hand, for though a fragment is missing here, a streamer hangs down. To left of this figure is a stool with cushions on it. Two other fragments show parts of draped figures. Fourth century.

#### Plate 129.

**287.** Inv. 8.168. Round neck of lebes gamikos or loutrophorus. From trench 9. 1928. Ht. 0.08. W. 0.07. Interior grooved. At right, a female figure in full front view (her head

<sup>56</sup> Cf. *Jahrbuch des d. arch. Inst.*, XXXII, 1917, pp. 41 ff., and Fig. 15.

was in profile to left) wearing a Doric chiton, holding in her right hand a chest with two long dotted streamers. A second figure appeared at left. Fourth century.



FIG. 18 = No. 288

288. Inv. 8.169. Scyphus. From trench 8. 1928. Ht. 0.13. W. 0.13. Red inside. Two figures in long, wide-bordered himatia, facing. Each raises the right hand in a beckoning gesture. At left, drapery of a similar figure. At right, a wing. Fourth century.

### Plate 130.

289. Inv. 361 and 476. Four fragments of a crater. From South Hill, Section Q, east of the road, at a depth of 0.50 m. 1931. Ht. of one fragment 0.056, of a second 0.064. W. of second 0.066. Laurel wreath on rim (B). Two fragments (A) which fit show a youth, partly nude, wearing a white wreath, rushing to right, a spear in his left hand, a stone in his right. At left is the hand of a second figure. At right can be seen the right arm and upper right body of a figure holding a spear and a leaf pattern with white dots behind him. Another fragment (289) shows a woman, facing left front, holding a rock(?) above her head. White for dots and wreaths. Fourth century.

290. Inv. 570. Fragments of a crater. From South Hill, Section E. 1931. Ht. of largest fragment 0.25, of band with figures 0.165. Leaf pattern below picture.

First fragment. Winged male figure with one knee raised in Polygnotan stance, his right arm stretched out toward a standing female figure, her head turned to the left, who holds in her right hand two branches with leaves and stems in white, now only partly preserved; in her left hand is a staff. White wreath in Eros's hair. Leg of a stool(?) at right.

Second fragment. A. Seated male figure to right, a staff in h's

left hand (head and right shoulder missing). Drapery over left shoulder behind and under him, falls over left leg and under right leg.

Third fragment. **B.** Seated figure, right arm raised across the front of her body toward the wing of another figure, a small portion of the latter showing in white. Below these figures is a large dotted ring.

Small fragments of the rim and one tiny one of the body.

With the second fragment cf. a scene showing Heracles in the garden of the Hesperides on a vase from Kertch, Schefold, *Kertscher Vasen*, Pl. 7a, attributed to the Hippolytus Painter. About 370. By the Hippolytus Painter.

#### Plate 131.

**291.** Inv. 726. Fragments of a crater. From Section Q on South Hill. 1931. Leaf pattern on rim. Maeander below figures. Other fragments show palmettes, parts of draped figures, etc. Head and upper body of a woman facing left, her left hand raised above her shoulder, a crown on her head. Vines hang around her. On another fragment is the lower part of a draped figure to right.

**Reverse.** On one fragment, head of figure to left holding a strigil; on another, lower part of draped figure to left of altar or stele. White for flesh, gold for ornaments, on obverse. Fourth century.

#### Plate 132.

**292.** Inv. 735. Two fragments of a large vase. From North Hill. 1931. First fragment, ht. 0.085, w. 0.133. Second fragment, ht. 0.126, w. 0.095. Maeander and cross pattern below picture.

First fragment. Two griffins, facing. Between them is a warrior attacking the one at left with his spear.

Second fragment. An Arimasgian falling on his shield, or on a rock.

With the griffins cf. the two griffins facing each other in similar fashion in Pfuhl, *Malerei und Zeichnung der Griechen*, III, Fig. 606. Fourth century.

**293.** Inv. 738. Fragment of a crater. From South Hill, Section F. 1931. Ht. 0.085. W. 0.101. A winged figure in profile to left, but moving to right. Fourth century.

**294.** Inv. 723. Fragments of crater. From road on South Hill. 1931. Dm. of mouth 0.333. Approximate circ. 1.13. Leaf pattern on lip.

**Obverse.** Bearded herm or Priapus at left. A satyr runs to right, his right hand raised, a panther skin falling behind him. At right Dionysus riding on a mule, this figure badly worn.

**Reverse.** Fragments of two draped figures, badly worn. Not illustrated. Fourth century.

**295.** Inv. 8.170. Fragment. From trench 13. 1928. Ht. 0.10. W. 0.10. Head and shoulders of woman to left. She had curly hair and fine features, now much worn. A himation wraps her closely.

Details in incised lines. Fourth century.

**296.** Inv. 8.171. Fragment. From trench 10. 1928. Ht. 0.075. W. 0.075. Thin walls. Red inside. Nude youth running rapidly to right. He looks back over his right shoulder and his right hand was raised. He carries a folded garment over his outstretched left arm. Behind him is some object like a club. Fourth century.

#### Plate 133.

**297.** Inv. 8.172. Fragment. From trench 13. 1928. Ht. 0.04. W. 0.05. Clay yellow rather than red. Above picture, egg pattern with dots. Inside the Greek letters ΕΙΟΝ, possibly the name of the Macedonian town, Eion. To right, a youthful winged Eros. Eye in profile, features small and fine, curly hair treated as a mass. The pin-feathers are rendered by large dots in brown wash, the wing-feathers by a double row of strong vertical strokes. This may very likely be native and not imported work. Fourth century.

**298.** Inv. 8.173. Fragment. From trench 8. 1928. Ht. 0.06. W. 0.08. Fragment of nude male figure, reclining. Hand and wrist of the supporting left arm are preserved. At right, frag-

ment of wide-bordered Doric peplos of female figure, probably moving to right. Applied white. Fourth century.

299. Inv. 8.174. Fragment. From trench 5. 1928. Ht. 0.06. W. 0.065. Head and breast of female figure to right. A staff crosses her right shoulder, but the painter has carelessly allowed the outline of her arm to cross the staff. Her sleeveless dress has a pattern of dots in circles. White for earring and necklace. Fourth century.

300. Inv. 8.175. Fragment. From trench 5. 1928. Ht. 0.06. W. 0.07. To left, head and shoulder of a woman. Hair treated as mass, with scalloped edge at brow. Ear not indicated. Nose and brow in unbroken line. Eye a dot inside a half-circle, with a strongly oblique line marking the eyebrow. Fourth century.

301. Inv. 8.176. Fragment. From trench 5. 1928. Ht. 0.052. W. 0.05. Buff clay. To right, breast, thigh and raised right arm, bent at elbow, of female figure. In her hand is a bowl. At right, an object with central parallel lines and diverging curved ones. Fourth century.

302. Inv. 8.177. Fragment. From trench 5. 1928. Ht. 0.04. W. 0.06. Seated figure in three-quarters front view to right. Legs draped but upper part of body nude. Bracelet on right arm. Clan of animal's skin at right. Much worn. White and yellow for flesh. Fourth century.

303. Inv. 8.178. Upper edge of vase. From trench 5. 1928. Ht. 0.05. W. 0.03. Above picture, egg pattern. Left profile of Maenad, who holds in her right hand a thyrsus. Fourth century.

304. Inv. 8.179. Fragment. From trench 5. 1928. Ht. 0.055. W. 0.045. Draped female figure preserved from breast to thigh, in rapid movement to right. Fourth century.

305. Inv. 8.180. Fragment. From trench 5. 1928. W. 0.115. At left, waist and buttocks of draped figure seen in left profile. In centre, male figure preserved to waist, the head in left profile, the torso seen from the back. The right arm is raised. The hair and beard are indicated by short sketchy lines. Fourth century.

**293.** Inv. 738. Fragment of a crater. From South Hill, Section F. 1931. Ht. 0.085. W. 0.101. A winged figure in profile to left, but moving to right. Fourth century.

**294.** Inv. 723. Fragments of crater. From road on South Hill. 1931. Dm. of mouth 0.333. Approximate circ. 1.13. Leaf pattern on lip.

**Obverse.** Bearded herm or Priapus at left. A satyr runs to right, his right hand raised, a panther skin falling behind him. At right Dionysus riding on a mule, this figure badly worn.

**Reverse.** Fragments of two draped figures, badly worn. Not illustrated. Fourth century.

**295.** Inv. 8.170. Fragment. From trench 13. 1928. Ht. 0.10. W. 0.10. Head and shoulders of woman to left. She had curly hair and fine features, now much worn. A himation wraps her closely.

Details in incised lines. Fourth century.

**296.** Inv. 8.171. Fragment. From trench 10. 1928. Ht. 0.075. W. 0.075. Thin walls. Red inside. Nude youth running rapidly to right. He looks back over his right shoulder and his right hand was raised. He carries a folded garment over his outstretched left arm. Behind him is some object like a club. Fourth century.

#### Plate 133.

**297.** Inv. 8.172. Fragment. From trench 13. 1928. Ht. 0.04. W. 0.05. Clay yellow rather than red. Above picture, egg pattern with dots. Inside the Greek letters ΕΙΟΝ, possibly the name of the Macedonian town, Eion. To right, a youthful winged Eros. Eye in profile, features small and fine, curly hair treated as a mass. The pin-feathers are rendered by large dots in brown wash, the wing-feathers by a double row of strong vertical strokes. This may very likely be native and not imported work. Fourth century.

**298.** Inv. 8.173. Fragment. From trench 8. 1928. Ht. 0.06. W. 0.08. Fragment of nude male figure, reclining. Hand and wrist of the supporting left arm are preserved. At right, frag-



ment of wide-bordered Doric peplos of female figure, probably moving to right. Applied white. Fourth century.

299. Inv. 8.174. Fragment. From trench 5. 1928. Ht. 0.06. W. 0.065. Head and breast of female figure to right. A staff crosses her right shoulder, but the painter has carelessly allowed the outline of her arm to cross the staff. Her sleeveless dress has a pattern of dots in circles. White for earring and necklace. Fourth century.

300. Inv. 8.175. Fragment. From trench 5. 1928. Ht. 0.06. W. 0.07. To left, head and shoulder of a woman. Hair treated as mass, with scalloped edge at brow. Ear not indicated. Nose and brow in unbroken line. Eye a dot inside a half-circle, with a strongly oblique line marking the eyebrow. Fourth century.

301. Inv. 8.176. Fragment. From trench 5. 1928. Ht. 0.052. W. 0.05. Buff clay. To right, breast, thigh and raised right arm, bent at elbow, of female figure. In her hand is a bowl. At right, an object with central parallel lines and diverging curved ones. Fourth century.

302. Inv. 8.177. Fragment. From trench 5. 1928. Ht. 0.04. W. 0.06. Seated figure in three-quarters front view to right. Legs draped but upper part of body nude. Bracelet on right arm. Clan of animal's skin at right. Much worn. White and yellow for flesh. Fourth century.

303. Inv. 8.178. Upper edge of vase. From trench 5. 1928. Ht. 0.05. W. 0.03. Above picture, egg pattern. Left profile of Maenad, who holds in her right hand a thyrsus. Fourth century.

304. Inv. 8.179. Fragment. From trench 5. 1928. Ht. 0.055. W. 0.045. Draped female figure preserved from breast to thigh, in rapid movement to right. Fourth century.

305. Inv. 8.180. Fragment. From trench 5. 1928. W. 0.115. At left, waist and buttocks of draped figure seen in left profile. In centre, male figure preserved to waist, the head in left profile, the torso seen from the back. The right arm is raised. The hair and beard are indicated by short sketchy lines. Fourth century.

**Plate 134.**

**306.** Inv. 736. Fragments. From Section G on South Hill. 1931. First fragment: ht. 0.189, w. 0.36. Second fragment: ht. 0.112, w. 0.118. Egg pattern on horizontal surface of rim. Leaf pattern on outside; egg pattern below it. The base of one handle was mended with a heavy lead clamp. Other small fragments show parts of drapery, figures, leaf patterns, etc.

**306 A.** Head and upper body of a female figure, with a wave pattern on her garment, holding a spear or thyrsus in her right hand. Behind her is a work-basket. She wears a wreath in her hair.

**306 B.** A satyr, wreathed, his right arm raised to the left; under it, a rhyton held by another figure. Fourth century.

**Plate 135.**

**307.** Inv. 8.181. Fragment. From trench 4. 1928. Ht. 0.07. W. 0.105. Inside black. Outcurving profile. Centaur moving to left. At right, a fragment of Heracles with his club. Fourth century.

**308.** Inv. 8.182. Fragment. From trench 5. 1928. Ht. 0.05. At left, a leg from hip to ankle, thigh draped, calf bare. At right, ivy. Fourth century.

**309.** Inv. 8.183. Fragment. From trench 5. 1928. Greatest w. 0.09. At right of picture, spiral and palmette. Draped female figure hurrying to left. She wears a wide-bordered garment. Behind her, two wide streamers. Fourth century.

**310.** Inv. 8.184. Fragment. From trench 5. 1928. W. 0.10. Parts of two female figures facing each other, with a streamer between them. Fourth century.

**311.** Inv. 8.185. Fragment. From trench 5. 1928. W. 0.10. At right of design, scroll and palmette. At left, lower part of draped female figure dancing to left. She wears flying, wide-bordered draperies. Fourth century.

**312.** Inv. 8.185 a. Fragment. From trench 5. 1928. W. 0.07.

Lower part of female figure dancing to right. She wears a swirling, transparent garment. Fourth century.

313. Inv. 8.186. Fragment. From trench 5. 1928. W. 0.07. Head and breast of female figure to right. Her dress is ornamented with dots and stripes. Her hair is rendered in solid black. Nude parts were in white, which has now flecked off. Fourth century.

314. Inv. 8.187. Fragment. From trench 5. 1928. Ht. 0.07. Draped female figure, in full front view. The upper part of her chiton has a ray pattern in black, and she wears a long girdle passed through loops at her waist. Fourth century.

315. Inv. 8.188. Fragment. From trench 6. 1928. Ht. 0.07. Female figure in profile to left. Badly worn. Fourth century.

316. Inv. 8.189. Fragment. From trench 6. 1928. W. 0.105. A youthful Eros, bending over to left. His wings are spread, one row of dots marking the pin-feathers, and long parallel lines the wing-feathers. His right hand is raised, his finger beckoning. Above in field, large solid white circular objects. Fourth century.

317. Inv. 8.190. Fragment. From trench 13. 1928. Ht. 0.05. W. 0.07. Grey-green fabric. Part of female figure to left. Left arm bent at elbow. Fourth century.

318. Inv. 8.191. Fragment. From trench 13. 1928. W. 0.06. Draped figure. At right, indistinguishable object. Fourth century.

319. Inv. 8.192. Fragment. From trench 13. 1928. Ht. 0.05. Below picture, egg pattern with dots. At left, spiral ornament, and a foot or paw. At right, right foot of a running figure. Fourth century.

320. Inv. 8.194. Fragment. From trench 10. 1928. W. 0.035. Left arm and drapery of figure in full front view. Fourth century.

321. Inv. 8.195. Fragment. From trench 10. 1928. W. 0.05. Legs below the knees of a small figure leaping or flying. At right, drapery of a larger figure. Fourth century.

322. Inv. 8.196. Fragment. From trench 10. 1928. W. 0.06. Greenish-grey clay. At right, head and right shoulder in profile to right. Much re-drawing. Fourth century.

323. Inv. 8.197. Fragment. From trench 10. 1928. W. 0.06. Draped female figure, moving rapidly to right. Girdle with pattern of dots inclosed by straight lines. Fourth century.

324. Inv. 8.198. Fragment. From trench 13. 1928. Ht. 0.06. W. 0.105. At right, perpendicular band with ivy leaves. At left, drapery. Fourth century.

#### Plate 136.

325. Inv. 8.199. Fragment. From trench 13. 1928. Ht. 0.09. W. 0.09. At right, drapery. Fourth century.

326. Inv. 8.200. Fragment. From trench 13. 1928. W. 0.08. Part of a nude male figure, perhaps an Eros, as there seems to be a wing behind the left shoulder. Fourth century.

327. Inv. 8.201. Fragment. From trench 13. 1928. Ht. 0.075. Fragment of drapery. Fourth century.

328. Inv. 8.202. Fragment. From trench 10. 1928. W. 0.08. At left, head of a figure to right. Right arm raised and resting against a large object. At right, spear-point. Fourth century.

329. Inv. 8.203. Fragment. From trench 10. 1928. Ht. 0.05. W. 0.06. Clay grey, rather than red. At left, right thigh and left leg, bent at knee, from hip to calf, of nude youth. At right indistinguishable upright rectangular object. Good work. Fourth century.

330. Inv. 8.204. Fragment. From trench 10. 1928. Ht. 0.04. W. 0.05. At left and right of picture, scrolls. Doric column, with some object, only the lower part of which is preserved, on top. Mediocre work. Fourth century.

331. Inv. 8.205. Fragment. From trench 10. 1928. Ht. 0.06. Legs of figure dancing to right. White for flesh. Fourth century.

332. Inv. 8.206. Fragment. From trench 10. 1928. Ht. 0.065. Part of a standing figure with right arm bent at elbow, some object in the right hand. Fourth century.

333. Inv. 8.207. Fragment. From trench 10. 1928. W. 0.07. Legs of figure moving to right. At left, drapery patterned with

four straight lines ending in heavy dots. White paint for flesh. Fourth century.

334. Inv. 8.208. Fragment. From trench 10. 1928. W. 0.09. Checker and maeander below picture. Feet of figure walking to right. At left lower part of draped figure. Fourth century.

335. Inv. 8.209. Fragment. From trench 10. 1928. W. 0.10. Feet of figures wearing high boots, moving to left. Fourth century.

336. Inv. 8.210. Fragment. From trench 10. 1928. Ht. 0.08. W. 0.09. Below picture, egg pattern. At left, lower part of figure of nude youth, standing in profile to right. Weight on right leg; the other, flexed at knee, a little advanced. Fourth century.

337. Inv. 8.211. Fragment. From trench 10. 1928. Ht. 0.07. Figure at right holds a tambourine in right hand. At left, left shoulder and arm of a second figure. Abundant use of white paint. Fourth century.

338. Inv. 8.212. Fragment. From trench 10. 1928. Ht. 0.065. Seated male figure, nude to the waist, the figure in three-quarters front view; the head, now missing, was turned to the right. The right arm is outstretched; the left rested on a support, the left hand hanging limply in front. Fourth century.

339. Inv. 8.213. Fragment. From trench 10. 1928. Ht. 0.06. W. 0.10. At right, a nude youth, seen in three-quarters front view. His head was turned to the right. His right arm is bent at the elbow, and his right hand, which is too large, and clumsily drawn, is open at his breast. At left, a second figure holding obliquely across his body a spear, and on his left arm a shield. Head thrown back. No features are visible, but only some bits of the white paint with which the figures were covered. Fourth century.

340. Inv. 8.214. Fragment. From trench 10. 1928. W. 0.05. Head in profile to right. Fourth century.

341. Inv. 8.215. Fragment. From trench 10. 1928. Ht. 0.06. Female figure in full front view. Right arm akimbo. Black dots on bodice. Features indistinguishable, as the white paint has flecked off. Fourth century.

342. Inv. 8.216. Fragment. From trench 10. 1928. W. 0.06. At left, head in profile to right. Much worn. Fourth century.

343. Inv. 8.217. Fragment. From trench 10. 1928. W. 0.14. Below picture, maeander. Feet of a figure walking to right. The right foot is set flat on the ground; the heel of the other appears behind the right ankle. Fourth century.

344. Inv. 8.218. Fragment. From trench 10. 1928. W. 0.07. Head in profile to right. At right, indistinguishable rectangular object with a black line down the centre. Fourth century.

### Plate 137.

345. Inv. 8.219. Fragment. From trench 10. 1928. W. 0.035. Head in profile to right, chin raised. Row of white dots in hair. Fourth century.

346. Inv. 8.220. Fragment. From trench 10. 1928. Ht. 0.04. Extended fore-arm and right hand. At left, indistinguishable object. Fourth century.

347. Inv. 8.221. Fragment. From trench 10. 1928. W. 0.05. At left a work-basket decorated with dots and straight lines. At right, part of draped figure. Fourth century.

348. Inv. 8.222. Fragment. From trench 10. 1928. Ht. 0.05. Above picture, egg pattern. Head in profile to right. Fourth century.

349. Inv. 8.223. Fragment. From trench 10. 1928. W. 0.08. Right arm and hand of figure resting on couch or stool. Fourth century.

350. Inv. 8.224. Fragment. From trench 10. 1928. W. 0.055. At left, part of draped figure. At right, a staff. Fourth century.

351. Inv. 8.225. Fragment. From trench 10. 1928. W. 0.06. Below picture, maeander. Left foot of male figure, facing left and set flat on the ground. What may be the heel of the right foot appears at the right. Fourth century.

352. Inv. 8.226. Fragment. From trench 10. 1928. Ht. 0.05. Female head in profile to right. She wears a cap on her curly hair, and a wide-bordered garment. Fourth century.



353. Inv. 8.227. Fragment. From trench 10. 1928. Ht. 0.05. Below picture, maeander. Upper leg and top piece of couch. Fourth century.

354. Inv. 8.228. Fragment. From trench 10. 1928. W. 0.08. Right leg and part of left, of small plump figure running to right. At right, drapery, probably of another figure. Fourth century.

355. Inv. 8.229. Fragment. From trench 10. 1928. W. 0.06. At left, the crossed legs of a nude youth, the weight on the left foot, the other free. At right, a draped figure whose right hand holds some object, probably food, which a stork below tries to reach. The stork has a round eye, a row of dots down the neck, and a long mouth. Fourth century.

356. Inv. 8.230. Fragment. From trench 10. 1928. Ht. 0.095. Below figure, maeander. Fragment of standing figure. Fourth century.

357. Inv. 8.231. Fragment. From trench 10. 1928. W. 0.10. Below, maeander. Lower edge of drapery. Fourth century.

358. Inv. 8.232. Fragment. From trench 10. 1928. Ht. 0.105. W. 0.21. Inside black with red band. On rim a pattern of V's, alternately upright and inverted. Head and bust of figure to right, perhaps riding some animal whose head is crudely drawn. The left hand holds a long object, a spear or staff. The open right hand is raised. At right, back of head of second figure (female) also to right. Above, laurel wreath, and, suspended at intervals, trefoil leaves or bunches of grapes. Fourth century.

359. Inv. 8.233. Fragment. From trench 10. 1928. Ht. 0.09. W. 0.11. Black inside. Below picture, maeander and cross. At right, legs of figure facing left, right foot advanced. Part of draped figure at left. Fourth century.

360. Inv. 8.234. Fragment. From trench 10. 1928. Ht. 0.08. W. 0.17. Maeander below picture. Lower part of draped standing figure. Fourth century.

361. Inv. 8.235. Fragment. From trench 10. 1928. Ht. 0.08. W. 0.08. To right, upper part of figure in wide-bordered himation. Fourth century.

**362.** Inv. 8.236. Fragment. From trench 13. 1928. Ht. 0.08. W. 0.06. Black inside. At left of picture, palmette. On original upper edge, egg pattern. Nude athlete moving to right, a scarf in his hand. Fourth century.

**363.** Inv. 8.237. Fragment. From trench 10. 1928. Ht. 0.10. W. 0.06. Thin ware. Good black glaze. Nude figure dancing to right. There seem to be fragments of wings, so the figure is probably Eros. Fourth century.

**364.** Inv. 8.238. Fragment. From trench 10. 1928. Ht. 0.05. W. 0.08. Above figures, palmette. To left, head and shoulders of nude youth. Behind his head is a long staff, held in an oblique position in the hand of another figure, now missing. Fourth century.

**365.** Inv. 8.239. Fragment. From trench 10. 1928. Ht. 0.11. W. 0.09. Maeander and cross. Legs of figure moving to right. Ivy leaf in field. Fourth century.

#### Plate 138.

**366.** Inv. 8.240. Fragment. From trench 10. 1928. W. 0.11. Below, maeander and cross. Leg of nude figure moving to left. Fourth century.

**367.** Inv. 8.241. Fragment. From trench 10. 1928. Ht. 0.07. Below picture, maeander. Feet and legs to knee of draped figure facing left. Feet set flat on the ground; ankle-bones indicated by single curve. Drapery swirls out in front. Fourth century.

**368.** Inv. 8.242. Fragment. From trench 10. 1928. Ht. 0.06. W. 0.075. Legs from hip to calf, the right advanced, of nude figure facing left. Fourth century.

**369.** Inv. 8.243. Fragment. From trench 10. 1928. W. 0.10. Below picture, maeander. Right foot and ankle of figure moving to right, the ball on the ground, the heel raised. Ankle-bone, placed too far front, indicated by the lower half of a circle. The toes are represented by straight lines through an almond-shaped curve. Fourth century.

**370.** Inv. 8.244. Fragment. From trench 10. 1928. Ht. 0.08.

Maeander below picture. Lower part of draped figure, to left. Fourth century.

371. Inv. 8.245. Fragment. From trench 10. 1928. W. 0.08. Part of figure draped in wide-bordered himation. At right, clenched right hand of another figure. Stele below the hand. Fourth century.

372. Inv. 8.247. Fragment. From trench 10. 1928. Ht. 0.06. W. 0.10. At right, part of a female figure in a Doric chiton. Fourth century.

373. Inv. 8.248. Fragment of a low plate. From trench 1. 1928. W. 0.06. Below picture, wave pattern. At left, foot of a figure moving to right. In centre, ankles of a second figure. Fourth century.

374. Inv. 8.249. Fragment. From trench 1. 1928. W. 0.06. Skirt and one leg of figure clad in an elaborate legging such as Amazons, Persians, and Scythians are represented as wearing. The dress has a wide border of solid black, then a row of dots, a second border of solid black with a wave border within and circles in outline above. Fourth century.

375. Inv. 8.250. Fragment of original lip of vase. From trench 1. 1928. W. 0.10. Wave border. Fourth century.

376. Inv. 8.251. Fragment of oenochoe. From trench 3. 1928. Ht. 0.14. Handle was covered with black paint, most of which has flaked off. On neck, wave pattern with dots. Under handle, palmette, and, beside it, a scroll pattern. Head and shoulders of a figure facing right. Fourth century.

377. Inv. 8.252. Fragment. From trench 3. 1928. W. 0.08. Right leg of figure moving to left. White flower in field. Fourth century.

378. Inv. 8.253. Fragment. From trench 3. 1928. Ht. 0.08. At left, palmette. Legs of nude figure, short and stocky, in profile to right, left foot advanced. Fourth century.

379. Inv. 8.254. Fragment of pyxis cover. From trench 3. 1928. Ht. 0.07. Cover has original edge. Ivy leaf in reserved red. To left, ornament. At right, dotted drapery. Fourth century.

380. Inv. 8.255. Fragment. From trench 3. 1928. W. 0.07. Palmette. Circle in reserved red with black dot. Triangle beneath in reserved red with a black dot in centre. A second large ornament, now indistinguishable, at left. Below, a pattern of broken rectangles. Fourth century.

381. Inv. 8.256. Fragment. From trench 3. 1928. Ht. 0.09. Below picture, egg pattern. Then nine rows of projecting buff dots on red; then buff on black. A three-legged stool at left, on which a draped figure is seated. At right, draped dancer, poised on her toes. Fourth century.

382. Inv. 8.257. Fragment. From trench 3. 1928. Ht. 0.055. At left, scroll ornament. At right, palmette. Below, egg pattern. Below this, buff dots on red. Fourth century.

383. Inv. 8.258. Fragment. From trench 3. 1928. W. 0.09. Maeander and saltire square. Above, double spirals, facing. Fourth century.

384. Inv. 8.259. Fragment. From trench 13. 1928. Dm. 0.06. Band of five-petalled palmettes inclosed by inverted egg pattern. Around opening, tongue pattern. Brown, rather than red, clay. Fourth century.

385. Inv. 800. Fragment. From Section Q on South Hill. 1931. Bit of egg and dart pattern. Embroidered drapery, marked with crosses. Fourth century.

386. Inv. 801. Fragment. From Section Q. 1931. Bare leg to knee. Ankle-bone marked by lower half of circle. Knee of another figure on a larger scale. Fourth century.

387. Inv. 802. Fragment. From Section Q. 1931. Bare right leg of figure moving to right. Two long ends of a nebris float behind. At left and below, sprays of a plant with white buds. Fourth century.

388. Inv. 803. Fragment. From Section Q. 1931. Right leg, from hip to ankle, of figure moving to right. It wears a long tight covering marked with white dots, such as a Silenus wears. Fourth century.

389. Inv. 804. Fragment. From Section Q. 1931. At left, left foot and lower body of female figure moving swiftly to right. She wears a garment embroidered with groups of three dots, and with a wave pattern at its lower edge. Right leg, retarded, of nude male figure also moving to right, wearing a long floating scarf, patterned with circles. Fourth century.

390. Inv. 805. Fragment. From Section Q. 1931. Nude torso of male figure to left, the nipples marked by circles. Fourth century.

391. Inv. 806. Fragment. From Section Q. 1931. Nude right arm and breast of male figure in front view. Behind the extended right arm falls some finely pleated drapery. Fourth century.

#### Plate 139.

392. Inv. 23. Squat lecythus. From the House of the Comedian, Room *j*, at a depth of about 0.80 m. 1931. Preserved ht. 0.064. Circ. 0.144. Dm. of base 0.038. Narrow neck, rim and handle missing. Under handle, palmette. On shoulder, egg pattern. Two female heads facing. A conical object between. White for female flesh.

Cf. a similar lecythus *C.V.A.* (Goluchow), III I e, Pl. 41, 5, and no. 54 in the Louvre, from Cyrenaica. Fourth century.

393. Inv. 257. Squat lecythus. From Section T, north of the House of the Comedian, at a depth of 0.50 m. 1931. Ht. 0.096. Dm. of mouth 0.031, of base 0.036. L. of handle 0.043. Tongue pattern around neck. Egg pattern around shoulder. Palmette under handle. Two female heads facing. A conical object between. They wear caps, from which a lock of hair escapes at the forehead. White for female flesh, and for an outline band at the edge of the cone-shaped object. Fourth century.

394. Inv. 278. Squat lecythus. From House of the Comedian, Room *e*, at a depth of 0.75 m. 1931. Preserved ht. 0.083. Circ. 0.163. Dm. of base 0.044. L. of handle 0.048. Tongue pattern on neck. Egg pattern on shoulder. Palmette under handle. Reserved and black bands under picture. Rim and handle broken.

Two female heads, facing. A conical object between. White, now largely flaked off, employed as before. Fourth century.

395. Inv. 255. Squat lecythus. From Section T, at a depth of 0.52 m. 1931. Preserved ht. 0.081. Circ. 0.148. Dm. of base 0.036. L. of handle 0.048. Tongue pattern on neck. Egg pattern on shoulder. Palmette under handle. Narrow reserved stripe, and a wide reserved one, below picture. Two female heads, facing. A conical object between. White paint, badly worn, used as before. Fourth century.

396. Inv. 481. Squat lecythus. From Section T, at a depth of 0.52 m. 1931. Ht. 0.093. Circ. 0.141. Dm. of mouth 0.032, of base 0.036. L. of handle 0.042. Tongue pattern on neck. Egg pattern on shoulder. Palmette under handle. Fragment of body missing. Vase somewhat burned. Two female heads, facing. Conical object between. White for female flesh. Fourth century.

397. Inv. 8.260. Squat lecythus. From trench 7. 1928. Ht. 0.078. Circ. 0.145. Lip missing. Two female heads, only one of which is visible in the photograph, badly worn. Fourth century.

398. Inv. 8.261. Squat lecythus. From trench 13. 1928. Ht. 0.06. Circ. 0.15. Two female heads, facing. Lip missing. Between, conical object. Fourth century.

399. Inv. 8.262. Squat lecythus. From trench 7. 1928. Ht. 0.07. Circ. 0.175, of base 0.042. Lip missing. At back, part of handle is missing. Below it, palmette. Two female heads, facing. Between, a conical object. Fourth century.

#### Plate 140.

400. Inv. 173. Squat lecythus. From East Cemetery, Grave 110. 1931. Ht. 0.12. Circ. 0.205. Dm. of mouth 0.031, of base 0.053. Part of body and handle missing. Palmette above dot and leaf patterns. Fourth century.

401. Inv. 181. Ascus. From Section F on South Hill, at a depth of 1.20 m. 1931. Ht., without spout, 0.046. L. of spout 0.036. Dm. of spout at mouth 0.042. Parts of base and body, and



handle missing. Spout black. Small knob in centre. Leaf design on shoulder. Fourth century.

402. Inv. 8.267. Ascus. From trench 4. 1928. Ht. 0.04. Dm. on bottom 0.075. Handle and spout broken off. Buff clay. Black glaze. Three palmettes. Fourth century.

403. Inv. 8.264. Ascus. From trench 7. 1928. Ht. from bottom to knob 0.04. Dm. 0.093, on bottom 0.082. Shape as preceding. Spout and handle broken off. Around knob, black band, black ten-pointed star in outline with a black dot in each point, a black band, and a wider band in reserved red. Laurel sprays from handle to spout. Fourth century.

404. Inv. 84. Ascus. From House 10, at a depth of 0.40 m. 1931. Ht. 0.073. Dm. of base 0.089, of spout 0.044. Dm. of projecting part on top 0.045. Spout black. Handle missing. Knob black, inclosed by double egg pattern. On each side, leaf pattern and a female head in profile toward the spout. Fourth century.

405. Inv. 250. Ascus. From Section T, north of the House of the Comedian, at a depth of 0.70 m. 1931. Ht. 0.036. Circ. 0.278. Dm. of base 0.081. Spout and handle missing. Palmette design. Fourth century.

406. Inv. 8.265. Ascus. From trench 4. 1928. Ht. 0.05. Dm. 0.115, of base 0.09. Handle broken off, and spout fragmentary. No boss in centre. Red-brown clay and reddish-black paint. Two large flat palmettes. Fourth century.

407. Inv. 8.263. Ascus. From trench 4. 1928. Ht. 0.042. Dm. 0.11, of base 0.092. At left, place of attachment for handle. Low, flat form. At top, boss, inclosed by black circle and black dots on band of reserved red. Laurel leaves in sprays from handle to spout on each side of vase. Fourth century.

#### Plate 141.

408. Inv. 560. Squat lecythus. From Riverside Cemetery, Grave 72. 1931. Ht. 0.091. Circ. 0.178. Dm. of mouth 0.037, of base 0.041. L. of handle 0.058. Palmette on front.

Cf. Robinson-Harcum-Iliffe, *Greek Vases at Toronto*, nos. 479-

482 and parallels under no. 479, and *C.V.A.* (Oxford), III I, p. 32, Pl. XL, no. 11. There are many such small lecythi with palmettes in the Archaeological Museum at Saloniki. Fourth century.

409. Inv. 473. Squat lecythus. From Riverside Cemetery. 1931. Preserved ht. 0.041. Circ. 0.12. Neck, rim, and handle missing. Palmette on front. Fourth century.

410. Inv. 705. Squat lecythus. From Grave 175 in Riverside Cemetery. 1931. Ht. 0.066. Circ. 0.117. Dm. of mouth 0.025, of base 0.03. L. of handle 0.033. Palmette on front. Fourth century.

411. Inv. 268. Squat lecythus. From "House of Pan" on South Hill, at a depth of 1.10 m. 1931. Preserved ht. 0.049. Circ. 0.139. Dm. of base 0.033. Neck, rim, and handle missing. Palmette on front. Fourth century.

412. Inv. 54. Squat lecythus. From House Avii 4, Room f, at a depth of 0.75 m. 1931. Preserved ht. 0.074. Circ. 0.144. Dm. of base 0.032. Mouth and parts of body and of handle missing. Palmette on front. Fourth century.

413. Inv. 170. Squat lecythus. From East Cemetery, trench G, at a depth between 0.70 and 0.90 m. 1931. Preserved ht. 0.068. Circ. 0.15. Dm. of base 0.04. L. of handle 0.043. Rim missing. Palmette on front. Fourth century.

414. Inv. 697. Squat lecythus. From Riverside Cemetery. 1931. Ht. 0.08. Circ. 0.148. Dm. of mouth 0.028, of base 0.038. L. of handle 0.053. Palmette on front. Fourth century.

415. Inv. 160. Squat lecythus. From Section T, north of the House of the Comedian, at a depth of 0.31 m. 1931. Preserved ht. 0.075. Circ. 0.132. Dm. of base 0.034. L. of handle 0.041. Rim missing. Glaze badly worn. Palmette on front. Fourth century.

416. Inv. 224. Squat lecythus. From Riverside Cemetery, Grave 29, inside vase inv. no. 223. 1931. Preserved ht. 0.076. Circ. 0.135. Dm. of base 0.036. L. of handle 0.04. Rim chipped. Palmette on front. Fourth century.

417. Inv. 256. Squat lecythus. From Section T, north of the House of the Comedian, at a depth of 0.56 m. 1931. Ht. 0.082. Circ. 0.136. Dm. of mouth 0.03, of base 0.035. L. of handle 0.033. Palmette on front. Fourth century.

**Plate 142.**

418. Inv. 40. Squat lecythus. From House 8, Room *g*, at a depth of 1.00 m. 1931. Ht. 0.079. Circ. 0.132. Dm. of mouth 0.027, of base 0.032. Part of handle missing. Palmette on front. Fourth century.

419. Inv. 340. Squat lecythus. From House A vi 2, Room *b*, at a depth of 0.35 m. 1931. Ht. 0.085. Circ. 0.144. Dm. of mouth 0.029, of base 0.037. L. of handle 0.04. Palmette on front. Fourth century.

420. Inv. 8.268. Squat lecythus. From trench 3. 1928. Ht. 0.06. Circ. 0.18. Top broken off at shoulder level. Palmette on front. Fourth century.

421. Inv. 8.269. Squat lecythus. From trench 13. 1928. Ht. 0.08. Circ. 0.175. Lip broken off. Palmette on front. Fourth century.

422. Inv. 8.270. Squat lecythus. From trench 13. 1928. Ht. 0.08. Circ. 0.135. Crude palmette on front. Fourth century.

423. Inv. 8.271. Squat lecythus. From trench 14. 1928. Ht. 0.075. Circ. 0.13. Dm. of top 0.03. W. of opening 0.01. Flat handle. Palmette on front. Fourth century.

424. Inv. 8.272. Squat lecythus. From trench 14. 1928. Ht. 0.08. Circ. 0.165. Lip broken. Palmette on front. Fourth century.

425. Inv. 8.273. Squat lecythus. From trench 7. 1928. Ht. 0.08. Circ. 0.135. Most of the black glaze has worn off. Palmette on front. Fourth century.

426. Inv. 410. Squat lecythus. From House A vii 4, Room *e*, at a depth of 0.70 m. 1931. Preserved ht. 0.074. Circ. 0.143. Dm. of base 0.037. Top broken off at shoulder level. Palmette on front. Fourth century.

427. Inv. 334. Squat lecythus. From House 11, Room *b*, at a depth of 0.75 m. 1931. Ht. 0.124. Circ. 0.214. Dm. of mouth 0.037, of base 0.051. L. of handle 0.043. A hole in the middle of the body. Palmette on front. Fourth century.

428. Inv. 49. Squat lecythus. From House A vii 2, Room *g*, at a depth of 0.80 m. 1931. Preserved ht. 0.081. Circ. 0.171. Dm. of base 0.042. L. of handle 0.0425. Mouth broken off. Palmette design. Fourth century.

429. Inv. 684. Squat lecythus. From House A vii 2. 1931. Ht. 0.05. Circ. 0.099. Dm. of mouth 0.023, of base 0.026. L. of handle 0.037. Palmette on front. Fourth century.

430. Inv. 168. Squat lecythus. From House A vii 4, Room *c*, at a depth of 0.75 m. 1931. Preserved ht. 0.078. Circ. 0.172. Dm. of base 0.044. L. of handle 0.051. Rim missing. Palmette on front. Fourth century.

431. Inv. 515. Squat lecythus. From House A vii 4. 1931. Ht. 0.081. Circ. 0.144. Dm. of mouth 0.03, of base 0.037. L. of handle 0.042. Palmette on front. Fourth century.

#### Plate 143.

432. Inv. 478. Squat lecythus. From House A vii 4. 1931. Ht. 0.079. Circ. 0.139. Dm. of mouth 0.024, of base 0.036. L. of handle 0.043. Palmette on front. Fourth century.

433. Inv. 640. Squat lecythus. From House A vii 4. 1931. Preserved ht. 0.054. Circ. 0.108. L. of handle 0.039. Rim and part of base missing. Palmette on front. Fourth century.

434. Inv. 508. Squat lecythus. From Riverside Cemetery. 1931. Ht. 0.086. Circ. 0.142. Dm. of mouth 0.032, of base 0.038. L. of handle 0.044. Palmette on front. Fourth century.

435. Inv. 662. Squat lecythus. From Riverside Cemetery, Grave 170. 1931. Ht. 0.08. Circ. 0.139. Dm. of mouth 0.031, of base 0.036. L. of handle 0.049. Palmette on front. Fourth century.

436. Inv. 412. Squat lecythus. From House A vi 2, Room *b*, at a depth of 0.20 m. 1931. Ht. 0.067. Circ. 0.111. Dm. of mouth

0.027, of base 0.03. L. of handle 0.037. Palmette on front. Fourth century.

437. Inv. 222. Squat lecythus. From Riverside Cemetery, Grave 36. 1931. Ht. 0.081. Circ. 0.014. Dm. of mouth 0.29, of base 0.034. L. of handle 0.035. Palmette on front. Fourth century.

438. Inv. 243. Squat lecythus. From Riverside Cemetery, Grave 32. 1931. Ht. 0.121. Circ. 0.198. Dm. of mouth 0.034, of base 0.049. L. of handle 0.051. W. of handle 0.014. Palmette on front. Fourth century.

439. Inv. 312. Squat lecythus. From East Cemetery. 1931. Preserved ht. 0.081. Circ. 0.179. Dm. of base 0.046. Rim and handle missing. Palmette on front. Fourth century.

440. Inv. 307. Squat lecythus. From South Hill, Section Q, at a depth between 0.60 and 0.80 m. 1931. Preserved ht. 0.065. Circ. 0.14. Dm. of base 0.033. L. of handle 0.038. Rim missing. Glaze badly worn. Palmette on front. Fourth century.

441. Inv. 189. Squat lecythus. From Section F on South Hill, in road, at a depth of 0.20 m. 1931. Ht. 0.063. Circ. 0.113. Dm. of mouth 0.026, of base 0.031. L. of handle 0.035. Glaze badly worn. Palmette on front. Fourth century.

442. Inv. 152. Squat lecythus. From House P at the northern end of the East Hill, Room b, at a depth of 0.53 m. 1931. Ht. 0.08. Circ. 0.14. Dm. of mouth 0.0285, of base 0.038. L. of handle 0.045. Glaze badly worn. Palmette on front. Fourth century.

#### Plate 144.

443. Inv. 8.274. Squat lecythus. From trench 7. 1928. Ht. 0.078. Circ. 0.16. Dm. of base 0.042. Lip broken. Palmette on front. Fourth century.

444. Inv. 8.275. Squat lecythus. From trench 7. 1928. Ht. 0.045. Circ. 0.125. Top broken off at shoulder level. Palmette on front. Fourth century.

445. Inv. 8.276. Squat lecythus. From trench 7. 1928. Ht. 0.06. Circ. 0.115. Much of the glaze has worn off. Palmette on front. Fourth century.

446. Inv. 8.277. Squat lecythus. From trench 7. 1928. Ht. 0.053. Circ. 0.145. Neck broken off at shoulder level. Palmette on front. Fourth century.

447. Inv. 8.278. Squat lecythus. From trench 7. 1928. Ht. 0.077. Circ. 0.16. Lip broken off. Palmette on front. Fourth century.

448. Inv. 8.279. Squat lecythus. From trench 7. 1928. Ht. 0.085. Circ. 0.14. Palmette on front.

Cf. *C.V.A.* (Lecce), IV D r, Pl. 50, no. 10. Fourth century.

#### No Illustration.

449. Inv. 8.280. Squat lecythus. From trench 7. 1928. Ht. 0.05. Circ. 0.11. Lip broken. Palmette on front. Fourth century.

#### Plate 144.

450. Inv. 8.281. Squat lecythus. From trench 7. 1928. Ht. 0.07. Circ. 0.14. Rim and handle missing. Palmette on front, now nearly worn off. Fourth century.

451. Inv. 8.282. Squat lecythus. From trench 7. 1928. Ht. 0.06. Circ. 0.105. Palmette on front. Fourth century.

452. Inv. 8.283. Squat lecythus. From trench 7. 1928. Ht. 0.05. Circ. 0.11. Reserved band around neck. Lip broken. Palmette on front. Fourth century.

453. Inv. 161. Squat lecythus. From House P, at the Northern end of the East Hill, Room *b*, at a depth of 0.52 m. 1931. Ht. 0.065. Circ. 0.107. Dm. of mouth 0.027, of base 0.029. L. of handle 0.033. Glaze badly worn. Palmette on front. Fourth century.

454. Inv. 106. Squat lecythus. From South Hill, Section Q, at a depth of 0.80 m. 1931. Ht. 0.058. Circ. 0.109. Dm. of mouth 0.023. W. of lip 0.006. L. of handle 0.038. Base chipped. Palmette on front. Fourth century.

455. Inv. 657. Squat lecythus. From South Hill, Section Q. 1931. Preserved ht. 0.049. Circ. 0.108. Dm. of base 0.029. L. of handle 0.034. Rim missing. Palmette on front. Fourth century.



456. Inv. 599. Squat lecythus. From Section Q on South Hill, in the road, at a depth of 1.00 m. 1931. Ht. 0.036. Dm. of base 0.028. Circ. 0.107. Neck, rim and handle missing. Palmette on front. Fourth century.

457. Inv. 471. Squat lecythus. From House A vi 7, Room b. 1931. Preserved ht. 0.038. Dm. of base 0.031. Circ. 0.117. Neck, rim, and handle missing. Palmette on front. Fourth century.

458. Inv. 715. Squat lecythus. From South Hill, Section Q. 1931. Preserved ht. 0.045. Circ. 0.101. Dm. of base 0.026. Rim and handle missing. Palmette on front. Fourth century.

#### No Illustration.

459. Inv. 687. Squat lecythus. From South Hill, Section Q. 1931. Ht. 0.058. Circ. 0.107. Dm. of mouth 0.024, of base 0.027. L. of handle 0.033. Base chipped. Palmette on front. Fourth century.

#### Plate 144.

460. Inv. 269. Squat lecythus. From Section G on South Hill, at a depth of 1.00 m. 1931. Preserved ht. 0.0505. Circ. 0.141. Dm. of base 0.037. Neck, rim, parts of handle and of body missing. Palmette on front. Fourth century.

461. Inv. 188. Squat lecythus. From Section F on South Hill, in road at a depth of 1.50 m. below top of wall. 1931. Preserved ht. 0.043. Circ. 0.135. Dm. of base 0.034. Neck, rim and handle missing. Palmette on front. Fourth century.

462. Inv. 338. Squat lecythus. From House A vi 4, at a depth of 0.45 m. 1931. Ht. 0.065. Circ. 0.12. Dm. of mouth 0.027, of base 0.031. L. of handle 0.034. Rim chipped. Glaze badly worn. Palmette on front, now nearly obliterated. Fourth century.

463. Inv. 411. Squat lecythus. From alley north of House A vii 4, at a depth of 0.30 m. 1931. Ht. 0.06. Circ. 0.105. Dm. of mouth 0.023, of base 0.028. Handle missing. Palmette on front, nearly obliterated. Fourth century.

## Plate 145.

464. Inv. 71. Squat lecythus. From Riverside Cemetery, Grave 6. 1931. Ht. 0.065. Circ. 0.143. Dm. of mouth 0.026, of base 0.039. Black glaze. Broad white band around body just below handles. Fourth century.

465. Inv. 74. Squat lecythus. From Riverside Cemetery, Grave 6. 1931. Ht. 0.61. Circ. 0.139. Dm. of mouth 0.024, of base 0.036. Black glaze, most of which has worn off. Reserved stripe around body below handle.

Cf. a similar lecythus *C.V.A.* (Gallatin Collection), Pl. 31, no. 16. Fourth century.

466. Inv. 300. Squat lecythus. From East Cemetery, at a depth of 0.70 to 0.90 m. 1931. Ht. 0.078. Circ. 0.155. Dm. of mouth 0.029, of base 0.041. L. of handle 0.047. Small fragment of body missing. Black glaze. Irregular band of reserved buff around body; on it, two black stripes, with a row of black dots between.

Cf. the nearly identical lecythus *C.V.A.* (Cambridge, Fitzwilliam Museum), III, I, Pl. XXVIII, no. 3. Early fourth century.

467. Inv. 73. Squat lecythus. From Riverside Cemetery, Grave 6. 1931. Ht. 0.059. Circ. 0.131. Dm. of mouth 0.029, of base 0.035. Black glaze.

Cf. a similar lecythus, Robinson-Harcum-Iliffe, *Greek Vases at Toronto*, no. 553, Pl. XCI. Fourth century.

468. Inv. 511. Squat lecythus. From Riverside Cemetery. 1931. Ht. 0.051. Circ. 0.096. Dm. of mouth 0.02, of base 0.025. L. of handle 0.031. Black glaze over all. Fourth century.

469. Inv. 72. Squat lecythus. From Riverside Cemetery. 1931. Ht. 0.049. Circ. 0.139. Dm. of mouth 0.0235, of base 0.038. Black glaze over all. Fourth century.

470. Inv. 655. Squat lecythus. From Riverside Cemetery. 1931. Preserved ht. 0.037. Circ. 0.106. Dm. of base 0.028. Rim, neck, and handle missing. Black glaze over all. Fourth century.

471. Inv. 8.284. Squat lecythus. From trench 13. 1928. Ht.

0.05. Circ. 0.11. Rim and handle missing. Black glaze over all. Fourth century.

472. Inv. 621. Oenochoe with trefoil lip. From House A vi 8, Room e, at a depth of 0.95 m. 1931. Ht. 0.059. Circ. 0.158. Dm. of base 0.158. Rim chipped. Black glaze with raised circular bands. Fourth century.

473. Inv. 114. Miniature toy vase with triangular lip, but without opening. From Section F on South Hill. 1931. Ht. 0.05. Circ. 0.083. Base chipped. Black glaze over all. Fourth century.

#### Plate 146.

474. Inv. 337. Squat lecythus. From Riverside Cemetery, Grave 116. 1931. Ht. 0.099. Circ. 0.183. Dm. of mouth 0.033, of base 0.048. L. of handle 0.05. Parts of handle and body missing. Buff clay. Rim and handle black. Black stripes on neck. Black net pattern on body. Fourth century.

475. Inv. 332. Squat lecythus. From Riverside Cemetery. 1931. Ht. 0.061. Circ. 0.108. Dm. of mouth 0.023, of base 0.028. L. of handle 0.033. Base partly broken. Black net pattern on body. Fourth century.

476. Inv. 153. Squat lecythus. From Section P, house at northern end of East Hill, Room b, at a depth of 0.53 m. 1931. Ht. 0.078. Circ. 0.132. Dm. of mouth 0.029, of base 0.034. L. of handle 0.04. Black net pattern on body, badly worn. Fourth century.

477. Inv. 248. Squat lecythus. From Riverside Cemetery, Grave 30. 1931. Ht. 0.057. Circ. 0.094. Dm. of mouth 0.021, of base 0.024. L. of handle 0.03. Buff clay. Red glaze on body. Black glaze on rim, neck, and upper part of handle. Black net pattern on body. Fourth century.

478. Inv. 249. Squat lecythus. From Riverside Cemetery, Grave 30. 1931. Ht. 0.057. Circ. 0.094. Dm. of mouth 0.021, of base 0.024. L. of handle 0.03. Buff clay. Red glaze on body. Black glaze on rim, neck, and upper part of handle. Black net pattern on body. Fourth century.

479. Inv. 8.285. Squat lecythus. From trench 3. 1928. Ht. 0.085. Circ. 0.135. Handle missing. High, spreading lip. Black net pattern on body. Fourth century.

480. Inv. 8.286. Squat lecythus. From trench 3. 1928. Ht. 0.055. Circ. 0.16. Neck and handle missing. Black net pattern on body. Fourth century.

481. Inv. 8.287. Squat lecythus. From trench 3. 1928. Ht. 0.053. Circ. 0.13. Ring foot. Offset neck, partly broken off. Tongue pattern on neck. Black net pattern on body. Fourth century.

482. Inv. 8.288. Squat lecythus. From trench 3. 1928. Ht. 0.035. Circ. 0.095. Broken at shoulder. Horizontal stripes at base of neck. Black net pattern on body. Fourth century.

483. Inv. 367. Squat lecythus. From Section Q on South Hill. 1931. Preserved ht. 0.043. Circ. 0.119. Dm. of base 0.03. Neck, rim, and handle missing. Black net pattern on body. Fourth century.

484. Inv. 368. Squat lecythus. From South Hill, Section Q. 1931. Preserved ht. 0.048. Circ. 0.097. Dm. of base 0.024. L. of handle 0.031. Rim missing. Black net pattern on body. There may have been white dots in the interstices, but they are no longer visible. Fourth century.

485. Inv. 683. Squat lecythus. From South Hill, Section Q. 1931. Preserved ht. 0.059. Circ. 0.14. Dm. of base 0.033. Neck, rim and most of handle missing. Buff clay. Black net pattern on body. Fourth century.

486. Inv. 409. Squat lecythus. From House A vii 4, Room i, at a depth of 0.45 m. 1931. Preserved ht. 0.062. Circ. 0.133. Dm. of base 0.035. L. of handle 0.036. Rim missing. Black and white stripes on the neck. Buff clay. Black net pattern on the body, with white dots, now badly worn, in the interstices. Fourth century.

#### Plate 147.

487. Inv. 8.289. Squat lecythus. From trench 13. 1928. Ht.

0.10. Circ. 0.205. Neck broken. Black net pattern on body, now partly worn off. Fourth century.

488. Inv. 8.290. Squat lecythus. From trench 13. 1928. Ht. 0.09. Circ. 0.155. Cream ground. Cross lines on neck. Upper part of neck and handle solid dark brown. Marked ring base. Black net pattern on body. Fourth century.

489. Inv. 8.291. Squat lecythus. From trench 13. 1928. Ht. 0.85. Circ. 0.16. Handle and part of neck gone. Black net pattern on body. Fourth century.

490. Inv. 8.292. Squat lecythus. From trench 13. 1928. Ht. 0.05. Circ. 0.115. Mouth missing. Cream body. Brown net pattern on body. Fourth century.

491. Inv. 375. Squat lecythus. From Section Q on South Hill. 1931. Preserved ht. 0.107. Dm. of base 0.027. L. of handle 0.035. Rim missing. Red clay. Black net pattern on body, now indistinct. Fourth century.

492. Inv. 554. Squat lecythus. From House A vii 4, Room c, at a depth of 0.75 m. 1931. Ht. 0.096. Circ. 0.172. Dm. of mouth 0.031, of base 0.04. Black clay, probably originally buff, for it has been badly burned. Parts of body, rim and handle missing. Stripes on neck. Black net pattern on body. Fourth century.

493. Inv. 8.293. Squat lecythus. From trench 13. 1928. Ht. 0.06. Circ. 0.11. Net pattern on body, badly worn. Fourth century.

494. Inv. 140. Squat lecythus. From East Cemetery, at a depth of 0.60 m. 1931. Ht. 0.078. Circ. 0.138. Dm. of mouth 0.026, of base 0.0335. L. of handle 0.05; w. of handle 0.009. Buff clay. Black glaze on rim and handle. Rough black and white stripes on neck. Black net pattern on body, with white dots in the interstices.

Cf. a nearly identical lecythus, *C.V.A.* (Lecce), IV D r, Pl. 50, no. 20. Fourth century.

495. Inv. 172. Squat lecythus. From East Cemetery, at a depth of 0.55 m. 1931. Ht. 0.098. Circ. 0.18. Dm. of mouth 0.035, of base 0.044. L. of handle 0.042. Rim and handle black glaze.

Body brown. Black net pattern on body, with white dots in the interstices.

Cf. a nearly identical lecythus, *C.V.A.* (Lecce), IV D r, Pl. 50, no. 21. Fourth century.

496. Inv. 202. Squat lecythus. From East Cemetery, at a depth of 0.70 m. 1931. Ht. 0.074. Circ. 0.135. Dm. of mouth 0.0285, of base 0.033. L. of handle 0.035. Black and white vertical stripes on neck. Black (burned) net pattern on body, with white dots in the interstices. Fourth century.

497. Inv. 366. Squat lecythus. From Riverside Cemetery, Grave 0. 1931. Ht. 0.054. Circ. 0.092. Dm. of mouth 0.022, of base 0.026. L. of handle 0.023. Black glaze on rim and handle. Black net pattern on body, with white dots in the interstices. Fourth century.

498. Inv. 148. Squat lecythus. From East Cemetery, at a depth of 0.60 m. 1931. Preserved ht. 0.078. Circ. 0.176. Dm. of base 0.044. Rim, handle, parts of body missing. Red clay. Tongue pattern on neck. Fish scale pattern on shoulder. Black net pattern on body, with white dots in the interstices, now badly worn.

Cf. a lecythus found at Mesambria in Thrace, *Arch. Anz.*, XXXIII, 1918, p. 6, Fig. 4b. Fourth century.

499. Inv. 190. Squat lecythus. From Section F on South Hill, in road, at a depth of 1.00 m. below top of wall. 1931. Preserved ht. 0.049. Circ. 0.105. Dm. of base 0.028. L. of handle 0.033. Rim missing. Rim and handle black. Black and white vertical stripes on neck. Black and white net pattern on body, with white dots in the interstices. Fourth century.

500. Inv. 8.294. Squat lecythus. From trench 3. 1928. Ht. 0.05. Rim missing. Buff clay. Black net pattern on body with white dots in the interstices. Fourth century.

501. Inv. 626. Squat lecythus. From Riverside Cemetery, Grave 128. 1931. Preserved ht. 0.059. Circ. 0.139. Dm. of base 0.035. Neck, rim, and handle missing. Badly burned. Black net pattern on body, with white dots in the interstices.



Cf. a lecythus in Toronto, Robinson-Harcum-Iliffe, *Greek Vases at Toronto*, no. 339, Pl. L, and references in text. Fourth century.

502. Inv. 8.295. Squat lecythus. From trench 3. 1928. Ht. 0.065. Circ. 0.13. Handle and most of neck missing. Horizontal lines on remaining part of neck. White spots over body, but most of the net pattern has worn away. Fourth century.

503. Inv. 8.296. Part of squat lecythus. From trench 3. 1928. Ht. 0.05. Only shoulder, neck, mouth, and handle remain. White spots on body. Fourth century.

504. Inv. 8.297. Squat lecythus. From trench 1. 1928. Ht. 0.068. Circ. 0.135. Mouth gone. White and black cross-lines on neck. Black net pattern on body with white dots in the interstices. Fourth century.

#### Plate 148.

505. Inv. 51. Cantharus. From House A vii 4, Room f, at a depth of 0.80 m. 1931. Ht. 0.074, of base 0.0165. Dm. of mouth 0.086, of base 0.052. W. of handles 0.014. Ridged base. Flat projection of rim over ring handles.

Cf. Baur, *Catalogue of the Stoddard Collection*, no. 396, Fig. 99, and Langlotz, *Gr. Vasen in Würzburg*, Pl. 223, no. 721. Early fourth century.

506. Inv. 8.298. Cantharus. From trench 4. 1928. Ht. 0.065. Dm. of mouth 0.08. One handle and base missing. Ring handle joining flat lip and convex body at sharply concave neck of vase. Low, flat base. The glaze is largely worn away. Fourth century.

507. Inv. 8.299. Cantharus. From trench 4. 1928. Ht. 0.07. Dm. of mouth 0.08. One handle missing. Ring handle joining outflaring lip and convex body just below concave neck. Body narrows toward bottom and merges into sharply flaring foot. Fourth century.

508. Inv. 82. Cantharus. From House 10, at a depth of 1.20 m. 1931. Preserved ht. 0.07. Greatest circ. 0.283, of body under handle 0.21. One handle missing, the body fragmentary. The body flares from a concave neck, and narrows at base. Fourth century.

509. Inv. 552. Cantharus. From Riverside Cemetery, Grave 65. 1931. Ht. 0.075. Circ. under rim 0.237. Dm. of mouth 0.10, of base 0.051. L. of handle 0.233. Depth of rim 0.012. Complete except for part of one handle and the rim. Inside, stamped design of six locked palmettes, inclosed by rows of fine lines. Shape as before except that handles do not join rim. Fourth century.

510. Inv. 553. Cantharus. From House A vi 6, Room i, at floor level. 1931. Ht. 0.057. Circ. under rim 0.281. Dm. of mouth 0.106, of base 0.053. Depth of rim 0.011. Handles, fragments of body and of base missing. Inside, stamped design as in no. 509. Shape as preceding. Fourth century.

511. Inv. 420. Cantharus. From House A vi 6, Room f, at floor level. 1931. Ht. 0.058. Circ. under rim 0.273. Dm. of mouth 0.103, of base 0.054. Parts of both handles missing. Stamped inside, design of four palmettes surrounded by tongue pattern. Shape as preceding. Fourth century.

#### Plate 149.

512. Inv. 8.300. Cantharus. From trench 8. 1928. Ht. 0.07. Dm. of mouth 0.09. Four palmettes stamped inside. Handles broken off. Shape as before. Fourth century.

513. Inv. 155. Cantharus. From House P at northern end of East Hill, Room b, at a depth of 0.55 m. 1931. Ht. 0.079, of base 0.017. Circ. above handles 0.23. Dm. of mouth 0.10, of base 0.05. Depth of rim 0.0155. One handle and part of the other missing. Shape as preceding. Fourth century.

514. Inv. 165. Cantharus. From House 10, Room h, at a depth of 0.60 m. below top of wall. 1931. Ht. 0.082. Circ. above handles 0.221. Dm. of mouth 0.084. Badly damaged. Shape as preceding. Fourth century.

515. Inv. 14. Cantharus. From the House of the Comedian, Room j, at a depth of 0.80 m. 1931. Ht. 0.064. Greatest circ. 0.33. Dm. of rim 0.099, of base 0.034. Handles missing. Inside, stamped design of palmettes inside circles of fine lines. The mouth is wide and slopes out and down. The base is low and narrow. Fourth century.

516. Inv. 418. Cantharus. From Section Q on South Hill. 1931. Ht. 0.078. Circ. under rim 0.249. Dm. of mouth 0.10, of base 0.052. Both handles missing, rim chipped. Inside, stamped design of circles of fine lines. The rim is very heavy and has a strong outward and downward thrust, and a distinct ridge at the top. The body is narrow and pronouncedly convex below a concave neck.

Cf. *C.V.A.* (Cambridge), III L G, IV, Pl. XLI, no. 30. Fourth century.

517. Inv. 643. Cantharus. From South Hill, Section Q. 1931. Ht. 0.07. Circ. 0.274. Dm. of mouth 0.086, of base 0.044. Handles broken. Inside, stamped design of four locked palmettes inside two circles of fine lines. Scratched on base  $\Delta\Delta\Gamma\Pi$ . Shape as preceding. Fourth century.

518. Inv. 422. Cantharus. From south of House 13, at a depth of 0.30 m. 1931. Preserved ht. 0.08. Circ. below rim 0.243. Dm. of mouth 0.101. Base and handles missing. Inside, stamped design of circles of fine lines. Shape as preceding. Fourth century.

519. Inv. 352. Cantharus. From House 9, Room *f*, at a depth of 0.60 m. 1931. Ht. 0.073. Circ. below rim 0.25. Dm. of mouth 0.101. Parts of body, base, and handles missing. Inside, stamped design of four palmettes. Shape as preceding. Fourth century.

520. Inv. 8.301. Cantharus. From trench 7. 1928. Ht. 0.09. Dm. of mouth 0.10. One handle is missing; the other has a long extension, and does not join lip. Shape as preceding. Fourth century.

521. Inv. 8.302. Cantharus. From trench 4. 1928. Ht. 0.067. Dm. 0.08. Lip and foot broken. Parts of handles on lower body. Inside, four palmettes and two circles of fine lines. Shape as preceding. Fourth century.

#### Plate 150.

522. Inv. 8.303. Cantharus. From trench 4. 1928. Ht. 0.083. Dm. 0.10. Handles missing. Inside, four stamped palmettes. Shape as preceding. Fourth century.

523. Inv. 8.304. Cantharus. From trench 4. 1928. Ht. 0.072. Dm. 0.075. Broken. Two handles curving upward. Inside, four stamped palmettes. Shape as preceding. Fourth century.

524. Inv. 741. Cantharus. From South Hill, Section Q. 1931. Preserved ht. 0.063. Base, most of rim, and handles missing. Inside, stamped design of four palmettes inside tongue pattern. Shape as before. Fourth century.

525. Inv. 628. Cantharus. From Section Q. 1931. Ht. 0.099. Circ. 0.306. Dm. of mouth 0.098, of base 0.038. Handles broken. Body vertically ridged. Fourth century.

526. Inv. 220. Cantharus. From House A vi 9, Room i, at a depth of 0.20 m. 1931. Ht. 0.10, of base 0.016. Circ. under rim 0.215. Dm. of mouth 0.094, of base 0.042. Both handles missing. The slender, ridged body rises from a small, high base with an offset band.

For such ribbed ware, cf., for example, Baur, *Catalogue of the Stoddard Collection*, no. 394, Fig. 99; *C.V.A.* (Collection Mouret), Pls. 14-17. Fourth century.

527. Inv. 8.305. Cantharus. From trench 13. 1928. Ht. 0.12. Dm. at top 0.15. Handles broken. Buff clay. Inside, design of stamped palmettes at the corners of a concave-sided square. The ribbed body rises from a high, tapering composite foot to a large, overhanging lip. Fourth century.

528. Inv. 565. Cantharus. From Section G on South Hill, at a depth of 1.00 m. 1931. Ht. 0.073. Dm. of mouth 0.094. Depth of rim 0.015. Body and base badly broken; one handle broken. Inside, stamped design of four palmettes inside two circles of fine lines. The body of the vase is ribbed with heavy vertical convex sections.

Cf. *C.V.A.* (Collection Mouret), Pl. 15, no. 15; (Cambridge), III L G IV, Pl. XLI, no. 34. Fourth century.

529. Inv. 8.306. Cantharus. From trench 4. 1928. Ht. 0.09. Dm. 0.095. Inside, stamped circles of fine lines. Handles missing. The body is ribbed. Fourth century.

530. Inv. 434. Bowl. From street south of House A vi 2,

at a depth of 0.30 m. 1931. Ht. as preserved 0.062. Circ. 0.288. Base and handles missing. Rim chipped. Beneath the concave neck, the lower body is ridged. Fourth century.

531. Inv. 183. Cantharus. From Section G on South Hill, at a depth of 0.80 m. 1931. Ht. 0.06, of base 0.014. Circ. just above handles 0.288. Depth of lip 0.011. Dm. of mouth 0.112, of base 0.052. One handle and part of the other missing. Palmettes stamped inside a circle of fine lines. Fourth century.

532. Inv. 8.307. Fragment of cantharus. From trench 4. 1928. Ht. 0.07. Concentric circles reserved on base. Inside, stamped design of palmettes and fine lines. Convex body below concave neck. Fourth century.

#### Plate 151.

533. Inv. 55. Cantharus. From House Avii 4, Room b, at a depth of 0.55 m. 1931. Ht. 0.08, of base 0.0102. Dm. of mouth 0.0765, of base 0.046. W. of handles 0.012. Much broken. Black glaze. Fourth century.

534. Inv. 666. Cantharus. From Riverside Cemetery. 1931. Preserved ht. 0.058. Circ. 0.397. Dm. of mouth 0.125. Base, both handles and parts of body missing. Black glaze. Inside, four locked palmettes stamped around a circle. Fourth century.

535. Inv. A 206. Base of a cantharus. From South Hill. 1928. Ht. 0.072. Dm. of base 0.06. Black glaze, much worn. Fourth century.

536. Inv. 696. Base of cantharus. From Riverside Cemetery. 1931. Dm. of base 0.039. Black glaze. Scratched on the bottom:  $\Delta\Delta\Delta\Delta$ . Fourth century.

537. Inv. 365. Pitcher. From Riverside Cemetery, Grave 116. 1931. Ht. 0.072. Circ. 0.248. Dm. of mouth 0.79, of base 0.049. L. of handle 0.064. W. of handle 0.012. Squat, thick body, round handle. Rim broken. Black glaze, badly worn. Body and handle ribbed; neck and rim plain. Fourth century.

538. Inv. A 193. Guttus. From South Hill. 1928. Ht. 0.055. Dm. of base 0.098. Neck and rim badly broken. Black glaze.

Neck and handle plain; body alternately plain and ridged. Fourth century.

539. Inv. 199. Alabastron. From South Hill, Section E, at a depth of 0.90 m. 1931. Ht. 0.12. Circ. 0.165. Dm. of mouth 0.029, of base 0.045. Grey clay. Circular lines incised on body. Fourth century.

540. Inv. 691. Bowl. From Riverside Cemetery. 1931. Ht. 0.032. Circ. 0.277. Dm. of mouth 0.083, of base 0.049. W. of rim 0.013. Black glaze, badly worn. Inside, stamped design of six palmettes inclosed by egg pattern. Fourth century.

541. Inv. 166. Bottom of a bowl. From the House of the Comedian, Room e, at a depth of 0.98 m. 1931. Preserved ht. 0.043. Dm. of base 0.073. W. of handle 0.015. Top entirely missing. Black glaze. Inside of vase decorated with a raised spiral. Fourth century.

542. Inv. 699. Scyphus. From Riverside Cemetery. 1931. Ht. 0.072. Dm. of mouth 0.161, of base 0.109. Both handles and part of body missing. Black glaze. Inside, six palmettes stamped within five circles. Fourth century.

543. Inv. 661. Scyphus. From Riverside Cemetery, Grave 164. 1931. Ht. 0.098. Circ. 0.57. Dm. of mouth 0.185, of base 0.123. L. of handles 0.058. Fragment of base missing. Black glaze, badly worn. Stamped inside, four palmettes around a circle. Fourth century.

544. Inv. 61. Scyphus. From Riverside Cemetery, Grave 4. 1931. Ht. 0.051. Circ. 0.324. Dm. of mouth 0.102, of base 0.068. L. of handles 0.038 and 0.041. Black glaze. Palmettes stamped inside. Fourth century.

545. Inv. 1. Scyphus. From South Hill, Section E. 1931. Ht. 0.052. Circ. 0.328. Dm. of mouth 0.103, of base 0.0675. L. of handle 0.0415. One handle missing. Black glaze. Inside, palmettes stamped around a circle. Base left in reserved red except for a circle and dot in black. Fourth century.

546. Inv. 62. Scyphus. From Riverside Cemetery, found in a grave destroyed by the river. 1931. Ht. 0.041. Circ. 0.286.



Dm. of mouth 0.09, of base 0.061. L. of handles 0.036. Black glaze. Palmettes stamped inside. Fourth century.

**Plate 152.**

**547.** Inv. 576. Scyphus. From House A vi 8, Room e, at a depth of 0.95 m. 1931. Ht. 0.058. Circ. 0.377. Dm. of mouth 0.114, of base 0.079. L. of handles 0.045. Black glaze. Inside, a stamped circle surrounded by four stamped palmettes. Fourth century.

**548.** Inv. 663. Scyphus. From Riverside Cemetery, Grave 164. 1931. Ht. 0.043. Circ. 0.24. Dm. of mouth 0.077, of base 0.051. L. of handles 0.033. Black glaze. Stamped inside, four palmettes. Fourth century.

**549.** Inv. 704. Scyphus. From Riverside Cemetery. 1931. Ht. 0.047. Circ. 0.295. Dm. of mouth 0.094, of base 0.066. L. of handle 0.04. Part of base and one handle missing. Black glaze. Palmettes stamped inside. Fourth century.

**550.** Inv. 650. Scyphus. From Riverside Cemetery, Grave 89. 1931. Ht. 0.045. Circ. 0.292. Dm. of mouth 0.0925, of base 0.067. L. of handles 0.038 and 0.04. Black glaze. Inside, four palmettes stamped around a circle. Fourth century.

**551.** Inv. 676. Scyphus. From Riverside Cemetery. 1931. Ht. 0.045. Circ. 0.293. Dm. of mouth 0.093, of base 0.062. L. of handle 0.037. One handle missing. Black glaze. Inside, four palmettes stamped around a circle. Fourth century.

**552.** Inv. 652. Scyphus. From the East Cemetery. 1931. Preserved ht. 0.039. Circ. 0.30. Dm. of mouth 0.095, of base 0.061. L. of handle 0.04. One handle missing. Rim chipped. Base broken. Inside, four palmettes stamped around a circle. Fourth century.

**553.** Inv. 746. Scyphus. From Riverside Cemetery. 1931. Ht. 0.066. Dm. of mouth 0.103, of base 0.084. A large part of body and both handles missing. Black glaze. Inside, four palmettes stamped around a circle. Fourth century.

**554.** Inv. 731. Scyphus. From Riverside Cemetery. 1931.

Ht. 0.049. Circ. 0.266. Dm. of mouth 0.085, of base 0.053. Both handles and part of body missing. Black glaze. Four palmettes stamped inside. Fourth century.

555. Inv. 34. Half of a plate. From House 8, Room *g*, at a depth of 0.50 m. 1931. Ht. 0.026. Dm. of rim 0.145, of base 0.093. Fine black glaze. Stamped inside, palmettes within a circle of fine lines. Fourth century.

556. Inv. 323. Half of a plate without base but with depression. From House A vi 6, Room *k*. 1931. Ht. 0.028. Circ. 0.45. Dm. 0.146, of knob in centre, inside 0.035. Black glaze, except for reserved bands on body, rim, edge of knob, in depression on bottom and band on bottom. Stamped pattern of alternate palmettes and tongues around the knob. Fourth century.

557. Inv. 709. Bowl. From Riverside Cemetery. 1931. Ht. 0.048. Circ. 0.51. Dm. of mouth 0.161, of base 0.097. Chipped. Black glaze. Nine locked palmettes stamped inside five concentric circles of fine lines. Fourth century.

558. Inv. A 395. Plate. From trench 10. 1928. Ht. 0.03. Dm. 0.17. Ht. of  $\Delta$  0.01, of  $\Sigma$  0.02, of  $\Delta$ 's 0.005-0.008. Rim broken. Inside, stamped design of petals inclosed by concentric circles of fine lines. Scratched on base  $\Delta \Delta \wedge \Sigma A \uparrow$ . Fourth century.

### Plate 153.

559. Inv. 275. Low bowl. From Section T north of House of the Comedian at a depth of 0.40 m. 1931. Ht. 0.057. Circ. 0.48. Ht. of base 0.021. Dm. of mouth 0.157, of base 0.0955. Part of one side missing. The bowl has a high base. In the centre is a stamped design of palmettes around a six-rayed star, egg pattern, and a row of palmettes outside the central medallion. A beautiful and life-like design worthy even of the fifth century B. C.

On later stamped ware, cf. *Ath. Mitt.*, LVI, 1931, pp. 75-86. Cf. for similar vases and designs from Olbia, *Bulletin de la Commission Impériale Archéologique* (Russian article by Pharmakowski), XIII, 1906, p. 139, Figs. 84-86. Early fourth century.

560. Inv. 8.308. Low bowl or plate. From trench 3. 1928. Ht. 0.018. Dm. at foot 0.08, at widest point 0.12. Foot convex. Red on bottom with black circles and bands. Outer ring of locked palmettes, tongue pattern; inside, five locked palmettes inclosing an inner circle of egg pattern. Fourth century.

561. Inv. 8.309. Low cylix-like bowl. From trench 4. 1928. Ht. 0.023, of base 0.012. Dm. 0.09. Ring of eight palmettes stamped with oblique lines. Fourth century.

562. Inv. 8.310. Cylix-like bowl. From trench 4. 1928. Ht. 0.045. Dm. at top 0.10. Attachments for two handles remain. Inside, stamped palmettes, circles and fine lines. Fourth century.

563. Inv. 8.311. Low bowl. From trench 4. 1928. Ht. 0.055. Dm. 0.10. Remains of attachment for handle. Inside, stamped design of four palmettes. Fourth century.

564. Inv. 8.311-a. Bowl. From trench 4. 1928. Ht. 0.04. Dm. 0.08. Both handles gone. Walls broken. Inside, stamped palmette design. Fourth century.

565. Inv. 8.312. Cylix-like bowl. From trench 4. 1928. Ht. 0.04. Dm. 0.08. Both handles missing. The foot is very low. Inside, stamped pattern of palmettes inside a circle of fine lines. Fourth century.

566. Inv. 8.313. Low bowl. From trench 4. 1928. Ht. 0.12. Half broken off. Inside, stamped palmettes inside egg pattern. Fourth century.

567. Inv. 8.314. Cylix-like bowl. From trench 4. 1928. Ht. 0.04. Dm. 0.08. Both handles missing. Badly broken. Inside, stamped design of locked palmettes and circles of fine lines. Fourth century.

#### Plate 154.

568. Inv. 8.315. Scyphus. From trench 8. 1928. Ht. 0.04. Dm. 0.08. Thin black walls. Loop handles, one of which is missing. Black bands on reserved base. Inside, stamped design of four palmettes around a circle. Fourth century.

569. Inv. 681. Scyphus. From North Hill. 1931. Ht. 0.042. Circ. 0.356. Dm. of mouth 0.081, of base 0.054. Both handles

missing; rim chipped. Inside, stamped design of four palmettes. Fourth century.

570. Inv. 326. One-handled bowl. From House 8. 1931. Ht. 0.041. Circ. 0.343. Dm. of mouth 0.11, of base 0.062. Part of handle missing. Rim chipped. Glaze worn. Inside, stamped palmettes. Fourth century.

571. Inv. 8.316. Scyphus or cup-cotyle. From trench 7. 1928. Ht. 0.045. Circ. 0.26. Inner dm. 0.075. Greatest dm. 0.12, of foot 0.055. One loop handle missing. Inside, pattern of stamped palmettes. Fourth century.

572. Inv. 135. Two-handled bowl or scyphus. From House 8, Room *a*, from pithos below floor level. 1931. Ht. 0.073. Dm. of mouth 0.159, of base 0.109. Both handles and part of one side missing. Incised line on exterior just above base. Inside, stamped design of palmettes inclosed by a circle of fine lines. Fourth century.

573. Inv. 378. Shallow bowl. From South Hill, Section Q. 1931. Ht. 0.037. W. of rim 0.021. Dm. of mouth 0.12, of base 0.072. Rim chipped. Eight palmettes around a central circle, surrounded by a circle of fine lines. Fourth century.

574. Inv. 8.317. Scyphus. From trench 10. 1928. W. to end of handle 0.135. Dm. 0.09. Thin black walls. One of the horizontal loop-handles is missing. Four palmettes stamped around an incised circle. Fourth century.

575. Inv. 8.318. Scyphus. From trench 10. 1928. Ht. 0.04. Dm. 0.083. Thin black walls. Both handles missing. Offset foot. Four stamped palmettes. Fourth century.

576. Inv. 8.319. Bowl. From trench 10. 1928. Dm. of base 0.06. Locked palmettes stamped inside six rows of closely set dots. Badly broken. Fourth century.

577. Inv. 387. Half of a shallow bowl. From Section F on South Hill. 1931. Ht. 0.047. Eight locked palmettes stamped inside a circle of fine lines. Fourth century.

578. Inv. 386. Half of a shallow bowl. From Section F on South Hill. 1931. Ht. 0.048. Badly fired. Eight locked palmettes stamped inside a circle of fine lines. Fourth century.

## Plate 155.

579. Inv. 391. Shallow bowl. From South Hill, Section F. 1931. Ht. 0.038. Dm. of mouth 0.135, of base 0.102. Stamped design of four palmettes inside an egg pattern, then eight palmettes inside a circle of fine lines. Fourth century.

580. Inv. 384. Shallow bowl. From South Hill, Section F. 1931. Ht. 0.048. Dm. of base 0.09. Most of the rim missing. Twelve locked palmettes stamped inside rows of fine lines. Fourth century.

581. Inv. 180. Shallow bowl. From South Hill, Section Q, at a depth of 0.80 m. 1931. Ht. 0.045. Circ. 0.50. Dm. of mouth 0.16, of base 0.082. Four stamped palmettes. Fourth century.

582. Inv. 667. Shallow bowl. From Riverside Cemetery, Grave 164. 1931. Ht. 0.042. Circ. 0.367. Dm. of mouth 0.121, of base 0.068. Eight locked palmettes stamped inside two concentric circles of fine lines. Fourth century.

583. Inv. 698. Shallow bowl. From South Hill, Section F. 1931. Ht. 0.036. Circ. 0.405. Dm. of mouth 0.128, of base 0.081. Part of body missing. Four palmettes stamped around a circle. Fourth century.

584. Inv. 600. Saucer. From South Hill, Section F. 1931. Ht. 0.029. Circ. 0.284. Dm. of mouth 0.09, of base 0.057. Four palmettes stamped around a small circle. Fourth century.

585. Inv. 573. Shallow bowl. From South Hill, Section F. 1931. Ht. 0.031. Dm. of mouth 0.099, of base 0.058. Circ. 0.316. Glaze badly worn. Five palmettes stamped around a circle. Fourth century.

586. Inv. 437. Shallow bowl. From South Hill, Section F. 1931. Ht. 0.038. Circ. 0.368. Dm. of mouth 0.116, of base 0.072. Scratched on base, AP. Six palmettes stamped around a design of loops and a palmette. Fourth century.

587. Inv. 438. Low bowl. From South Hill, Section F. 1931. Ht. 0.022. Circ. 0.409. Dm. of mouth 0.1295, of base 0.09. Eight palmettes stamped inside three concentric circles of fine lines. Fourth century.

## Plate 156.

588. Inv. 390. Shallow bowl. From South Hill, Section F. 1931. Ht. 0.051. Dm. of base 0.087. Half of bowl missing. Eight locked palmettes stamped inside fine lines. Fourth century.

589. Inv. 60. Saucer. From Riverside Cemetery, Grave 8. 1931. Ht. 0.036, of base 0.011. Circ. 0.273. Dm. of mouth 0.085, of base 0.048. Stamped palmettes. Fourth century.

590. Inv. 8.320. Saucer. From trench 10. 1928. Ht. 0.043. Dm. 0.14. Low base. Broken. Palmettes stamped inside fine lines. Fourth century.

591. Inv. 8.321. Saucer. From trench 7. 1928. Ht. 0.055. Dm. 0.155. Circ. of base 0.17. Broken. Stamped palmettes. Fourth century.

592. Inv. 8.322. Saucer. From trench 7. 1928. Ht. 0.038. Dm. 0.10. Round base. Fine black glaze. Broken. Stamped palmettes. Fourth century.

593. Inv. 8.323. Fragment of low bowl. From trench 7. 1928. Dm. 0.11. Fourteen stamped palmettes around a circle of egg pattern. Fourth century.

594. Inv. 8.324. Saucer. From trench 7. 1928. Dm. 0.11. Broken. Stamped palmettes. Fourth century.

595. Inv. 8.325. Saucer. From trench 7. 1928. Dm. 0.11. Broken. Stamped palmettes. Fourth century.

596. Inv. 8.326. Saucer. From trench 13. 1928. Ht. 0.027. Low base. Broken. Stamped palmettes. Fourth century.

597. Inv. 8.327. Saucer. From trench 13. 1928. Ht. 0.045. Dm. 0.125. Fine black glaze. High rim. Broken. Stamped palmettes. Fourth century.

598. Inv. 8.328. Saucer. From trench 13. 1928. Ht. 0.018. Dm. 0.145. Broken. Elaborate stamped design of slanting lines with large locked palmettes, then two circles, inside which are more palmettes. Fourth century.

599. Inv. 8.329. Saucer. From trench 8. 1928. Ht. 0.08. W. at top 0.095. Six stamped palmettes on circles of fine lines. Fourth century.



600. Inv. 8.330. Saucer. From trench 13. 1928. Ht. 0.016. Dm. 0.13. Foot and side convex. Edge composite. On bottom  $\Sigma$ . Stamped inside, eight palmettes around a small circle, the whole inclosed by four rows of slanting lines. Fourth century.

**Plate 157.**

601. Inv. 8.331. Saucer. From trench 4. 1928. Ht. 0.07. Broken. Four stamped palmettes. Fourth century.

602. Inv. 8.332. Saucer. From trench 4. 1928. Ht. 0.022. Dm. 0.145. Broken. Six stamped palmettes and fine slanting lines. Fourth century.

603. Inv. 8.333. Saucer. From trench 8. 1928. Ht. 0.03. Dm. 0.105. Thin concave ridge outside; convex at top. Inside, stamped design of circles, loops, palmettes, and lines. Fourth century.

**No Illustration.**

604. Inv. 734. Shallow bowl. From South Hill, Section Q. 1931. Ht. 0.07. Circ. 0.396. Dm. of mouth 0.252. Very fragmentary. Eighteen locked palmettes stamped inside circles of fine lines. Fourth century.

**Plate 157.**

605. Inv. 176. Shallow plate. From South Hill, Section G, at a depth of 0.80 m. 1931. Ht. 0.028. W. of rim 0.009. Dm. at top 0.164, of base 0.109. Ridged rim. Part of edge missing. Palmettes stamped inside short wavy lines. Fourth century.

606. Inv. 16. Plate. From House of the Comedian, Room j, at a depth of 0.85 m. 1931. Ht. 0.025. Original circ. 0.464. Dm. of rim 0.149, of base 0.106. About a third of the vase is missing. Palmettes stamped inside circle of fine lines. Fourth century.

607. Inv. 388. Plate. From Section T, north of House of the Comedian. 1931. Ht. 0.022. Dm. of mouth 0.137, of base 0.101. Rim chipped. Stamped concentric circles surrounded by rows of fine lines. Fourth century.

608. Inv. 389. Plate. From Section T. 1931. Preserved ht. 0.021. Dm. of base 0.116. Rim missing. Scratched on bottom,

ΚΡΑΤΙΠ. (For Cratippus cf. L. G. II<sup>2</sup> add. 741 B; *Coins Found at Olynthus in 1931*, No. 10). Stamped fine lines around centre, others near rim. Fourth century.

609. Inv. 533. Plate. From Section T, north of House of the Comedian, Room *b*, at a depth of 0.74 m. 1931. Ht. 0.02. Circ. 0.38. Dm. of mouth 0.122, of base 0.091. Rim chipped. Eight locked palmettes stamped inside two rows of fine lines. Fourth century.

610. Inv. 611. Plate. From Section T. 1931. Ht. 0.023. Dm. of base 0.092. Rim chipped. Eight locked palmettes stamped inside five rows of fine lines. Fourth century.

#### Plate 158.

611. Inv. 532. Plate. From Section T, at a depth of 0.68 m. 1931. Ht. 0.022. Circ. 0.41. Dm. of mouth 0.132, of base 0.097. Rim chipped. Eight locked palmettes stamped inside three rows of fine lines. Fourth century.

612. Inv. 582. Plate. From Section T. 1931. Ht. 0.029. Circ. 0.46. Dm. of mouth 0.146, of base 0.103. Rim chipped. Seven palmettes stamped inside four rows of fine lines. Fourth century.

613. Inv. 447. Plate. From Section T, at a depth of 0.50 m. 1931. Ht. 0.023. Circ. 0.401. Dm. of mouth 0.126, of base 0.077. Ridges around rim left reserved in the grey-buff clay. Four circular petals stamped in the centre. Fourth century.

614. Inv. 377. Plate. From Section T. 1931. Ht. 0.032. Dm. of mouth 0.185, of base 0.131. Rim chipped. Eight palmettes stamped around a central circle, the whole inclosed by a circle of fine lines. Fourth century.

615. Inv. 385. Plate. From Section T. 1931. Preserved ht. 0.021. Dm. of base 0.096. The entire rim is missing. Eight locked palmettes stamped within rows of fine lines. Fourth century.

616. Inv. 24. Plate. From Section E on South Hill, at a depth of 1.00 m. 1931. Ht. 0.026. Circ. 0.409. Dm. of rim 0.146, of base 0.106. Low base. Rim chipped. Glaze badly

worn. Stamped design of chevrons in a circle, six palmettes around centre. Fourth century.

617. Inv. 162. Plate. From House of the Comedian, Room *i*, at a depth of 1.11 m. 1931. Ht. 0.024. Dm. of rim 0.141, of base 0.103. One side chipped. Eight palmettes stamped inside a circle of fine lines. Fourth century.

618. Inv. 443. Plate. From House A vii 4, Room *b*, at floor level. 1931. Ht. 0.027. Circ. 0.446. Dm. of mouth 0.142, of base 0.105. Rim chipped. Eight palmettes stamped around a central circle, the whole inclosed by circles of fine lines, too faint to appear in illustration. Fourth century.

619. Inv. 8.335. Plate. From trench 8. 1928. Ht. 0.022. Dm. 0.13. Eight locked palmettes stamped within a circle of wavy lines. Fourth century.

**Plate 159.**

620. Inv. 8.336. Plate. From trench 8. 1928. Dm. 0.12. Broad edge. Buff rim, and buff ridge farther in. Broken. Stamped palmettes. Fourth century.

621. Inv. 8.337. Plate. From trench 8. 1928. Ht. 0.027. Dm. 0.135. Seven locked palmettes stamped around a central circle, the whole within a circle of slanting lines. Fourth century.

622. Inv. 8.338. Plate. From trench 7. 1928. Ht. 0.028. Dm. as broken 0.16. Ring of palmettes stamped between two circles of slanting lines. Fourth century.

623. Inv. 8.339. Plate. From trench 7. 1928. Dm. 0.115. Locked palmettes stamped inside. Broken. Fourth century.

624. Inv. 8.340. Plate. From trench 7. 1928. Dm. 0.11. Edges curved pentagonally over circular base. Stamped design of palmettes and lines. Fourth century.

625. Inv. 8.341. Plate. From trench 7. 1928. Ht. 0.023. Greatest dm. as preserved 0.14. Four fine circles stamped around a ring of locked palmettes. Fourth century.

626. Inv. 8.342. Plate. From trench 8. 1928. W. 0.115. Half of plate missing. Stamped palmettes and concentric circles inclosed by broad slanting lines. Fourth century.

627. Inv. 8.343. Plate. From trench 4. 1928. Greatest l. 0.12. One low foot. Chipped at edge. Nearly all missing. Stamped palmettes inside. Fourth century.

628. Inv. 8.344. Plate. From trench 7. 1928. Dm. 0.065. Circle and four stamped palmettes. Fourth century.

629. Inv. 8.345. Plate. From trench 7. 1928. Dm. 0.07. Stamped palmettes and spirals. Fourth century.

630. Inv. 8.346. Plate. From trench 7. 1928. Ht. 0.018. Dm. of base 0.08. Curling edge. Elaborate palmettes and egg pattern stamped inside. Fourth century.

631. Inv. 8.347. Plate. From trench 7. 1928. Dm. of base 0.07. Stamped palmettes inside. Egg pattern near edge. Fourth century.

632. Inv. 8.348. Saucer with handles, now missing. From trench 7. 1928. Ht. 0.04. W. 0.08. Half of vase missing. Stamped palmettes inside. Egg pattern near edge. Fourth century.

633. Inv. 8.349. Plate. From trench 7. 1928. Ht. 0.015. Greatest w. preserved 0.125. Stamped palmettes and slanting lines. Fourth century.

634. Inv. 8.350. Plate. From trench 7. 1928. Greatest w. 0.094. Four stamped palmettes. Fourth century.

#### PLAIN NATIVE OLYNTHIAN WARE (Fifth or Early Fourth Century)

##### Plate 160.

635. Inv. A 101. Amphora. From trench 4. 1928. Ht. 0.14. Circ. 0.32. W. across top 0.08. Sharply defined lip, tall, nearly straight neck, above bulging body of vase, and low base. Flat handles. The surface is rough and is in the natural reddish color of the clay, though there may once have been a white or buff slip. Late fifth or early fourth century.

636. Inv. A 102. Amphora. From trench 4. 1928. Ht. 0.185. Circ. of neck 0.285. Dm. of mouth 0.11. W. of lip 0.012. Shape similar to preceding, except that the neck slopes less sharply into

the body of the vase. Broken at back. One handle missing. Brownish-red surface. Late fifth or early fourth century.

637. Inv. 373. Amphora. From east road on South Hill. 1931. Ht. 0.10. Circ. 0.228. Dm. of base 0.053. L. of handles 0.06. Sharply flaring rim, now broken. The body of the vase bulges toward the fairly high base. Black glaze over all, but badly worn. Late fifth or early fourth century.

638. Inv. A 107. Amphora. From trench 8. 1928. Ht. 0.093. Circ. 0.22. Shape similar to preceding. Black glaze. Late fifth or early fourth century.

639. Inv. 343. Amphora. From House A vii 4, Room e, at floor level. 1931. Ht. 0.102. Circ. 0.212. Dm. of base 0.05. L. of handles 0.06. W. of handles 0.014. Sharply flaring rim now badly broken. The body of the vase bulges less than the preceding examples and the short high base is wider. Black glaze, badly worn. Fifth century.

640. Inv. A 59. Amphora. From trench 11. 1928. Ht. 0.095. Circ. 0.27. Sharply flaring lip, much broken. Body bulges above narrow base. One handle missing. Black glaze. Fifth century.

641. Inv. A 96. Amphora. From trench 11. 1928. Ht. 0.085. Circ. 0.21. Low squat vase, bulging toward base. Neck broken; one handle missing. Black glaze, much worn. Fifth century.

642. Inv. 254. Amphora. From trench north of the House of the Comedian. 1931. Preserved ht. 0.098. Circ. 0.206. Dm. of base 0.046. L. of handle 0.057. Shape similar to no. 639. One handle and rim missing. Black glaze. Fifth century.

643. Inv. 595. Amphora. From South Hill, Section G. 1931. Ht. 0.137. Circ. 0.31. Dm. of mouth 0.082, of base 0.067. L. of handles 0.10. Narrow rim. Offset foot. The body bulges sharply just below handles. A large part of one side is missing. Coarse buff clay. Fifth century.

644. Inv. 402. Amphora. From South Hill, Section G. 1931. Ht. 0.20. Circ. 0.486. Dm. of mouth 0.091, of base 0.084. L. of handles 0.093. W. of handles 0.02. Handles set high on shoulder

of vase, which swells just below. Rim chipped. Coarse buff clay. Fifth century.

645. Inv. 325. Amphora. From House A vi 6, Room *k*, at a depth of 0.45 m. 1931. Ht. 0.14. Circ. 0.341. Dm. of mouth 0.082, of base 0.059. W. of rim 0.007. The vase bulges above the narrow base. Below the handles, both of which are now missing, are two slight wheel-made ridges. Coarse red clay. Fifth century.

646. Inv. 716. Amphora. From South Hill, Section G. 1931. Preserved ht. 0.085. Circ. 0.245. Dm. of base 0.046. Shape similar to preceding. Neck, rim, and handles missing. Black glaze, badly fired and worn. Fifth century.

#### Plate 161.

647. Inv. 566. Amphora. From South Hill, Section G, at a depth of 1.00 m. 1931. Preserved ht. 0.098. Circ. 0.232. Dm. of base 0.045. Foot is offset, but has a nearly straight outline below. The body of the vase bulges below the handles, both of which are now missing, but which were set rather low. Rim and much of neck missing. Black glaze, badly worn. Fifth century.

648. Inv. 324. Amphora. From House A vi 6, Room *k*, at a depth of 0.45 m. 1931. Preserved ht. 0.091. Circ. 0.229. Dm. of base 0.045. Shape similar to preceding. Neck, rim and handles missing. Black glaze, badly worn. Fifth century.

649. Inv. 488. Amphora. From South Hill, Section G, at a depth between 0.50 and 0.90 m. 1931. Ht. 0.105. Circ. 0.23. Dm. of mouth 0.045, of base 0.046. L. of handle 0.068. Shape as preceding. Sharply flaring lip, somewhat chipped. One handle missing. Black glaze. Fifth century.

650. Inv. 497. Amphora. From South Hill, Section G. 1931. Preserved ht. 0.095. Circ. 0.24. Dm. of base 0.045. L. of handle 0.068. Shape as preceding. Rim, neck, one handle and most of one side missing. Black glaze. Fifth century.

651. Inv. 245. Amphora. From Riverside Cemetery, Grave 31. 1931. Ht. 0.216. Circ. 0.27. Dm. of mouth 0.071, of base 0.056. L. of handle 0.085. W. of handle 0.012. Lip curves under.



Narrow neck rises straight from the offset shoulder and curves gracefully into the rim. The body of the vase is tall and slender, widest at the shoulder. The base is broad and flat. Rim chipped. One handle missing. Red clay except for a black stripe on the shoulder, on base, and inside of rim. Fifth or fourth century.

652. Inv. A 190. Amphora. From trench 1. 1928. Ht. 0.14. Dm. 0.36. Body bulges just above the straight, narrow base. The neck is very narrow and the handles are made continuously with the body. The shape originated in pre-Persian times and was employed by the maker of vase no. P 83. Neck and one handle broken off. Rough red ware. Fifth century.

653. Inv. 586. Amphora. From House 13, Room e, at a depth of 0.50 m. 1931. Preserved ht. 0.131. Circ. 0.34. Dm. of base 0.072. L. of handle 0.096. W. of handle 0.02. Shape as preceding. Rim missing. Coarse red clay. Fifth century.

654. Inv. 708. Amphora. From South Hill, Section G. 1931. Preserved ht. 0.142. Circ. 0.345. Dm. of base 0.069. L. of handle 0.11. W. of handle 0.02. Shape as preceding, except that the foot flares. Rim and body chipped. One handle missing. Coarse red clay. Fifth century.

655. Inv. A 105. From trench 10. 1928. Ht. 0.18. Circ. 0.31. Moulded lip with double and opposed flares, offset foot. The body bulges below the flat handles. The neck is long and very slender. One handle missing. The shape is a development of nos. 652-654, and so, like them, derived from a pre-Persian form. Pale buff clay. Fifth century.

656. Inv. 528. Amphora. From South Hill, Section G. 1931. Ht. 0.131. Circ. 0.175. Dm. of mouth 0.031, of base 0.015. Very small moulded neck and base, the widest part of the body being just below the offset shoulder. Two upright handles, now broken off. Around the body are four raised ridges, with conventional plant designs above and, reversed, below. Black glaze. Cf. Langlotz, *Gr. Vasen in Würzburg*, Pl. 222, no. 707, and *C.V.A.* (Oxford), III I, Pl. XL, no. 10. Fifth century.

657. Inv. A 144. Amphora. From trench 13. 1928. Ht. 0.08.

Circ. 0.13. Body bulges just below the curving shoulder. Handles and rim missing. Base broken. Red clay. Fifth century.

658. Inv. A 145. Amphora. From trench 13. 1928. Ht. 0.08. Circ. 0.15. Body bulges at the middle. Handles, rim, and base missing. Red brick clay. Fifth century.

#### Plate 162.

659. Inv. 466. Hydria. From South Hill, Section G. 1931. Ht. 0.1385. Circ. 0.319. Dm. of base 0.053. Flaring foot and lip. Offset shoulder. Handles and most of rim missing. Coarse buff clay. Fifth century.

660. Inv. A 38. Hydria. From trench 8. 1928. Ht. 0.15. Greatest dm. 0.33. Somewhat taller in proportion to the width than preceding. Flaring, moulded foot. Neck and handles broken. Black glaze over all, except at juncture of back handle where the firing has produced a reddish-brown color. Fifth century.

661. Inv. 728. Hydria. From South Hill, Section Q. 1931. Ht. 0.151. Circ. 0.35. Dm. of mouth 0.063. L. of back handle 0.084, of side handle 0.089. Body slopes sharply from the offset shoulder to the flaring base. One handle and parts of body and base missing. Coarse red clay. Fifth century.

662. Inv. 534. Hydria. From South Hill, Section Q. 1931. Ht. 0.158. Circ. 0.306. Dm. of mouth 0.074, of base 0.052. L. of side handle 0.11. Moulded rim. Rounding foot, with a narrow depressed band above where the body flares to the offset shoulder. The handle is curved toward the vase. Rear and one of the side handles missing. Parts of rim and body gone. Black glaze, badly worn. Fifth century.

663. Inv. 102. Hydria. From South Hill, Section E, at a depth of 1.30 m. 1931. Preserved ht. 0.104. Circ. 0.227. Dm. of base 0.0355. L. of back handle 0.061, of side handle 0.078. Shoulder less offset than preceding examples. Rim chipped. One handle missing. Black glaze, badly worn. Fifth century.

664. Inv. A 61. From trench 4. 1928. Ht. 0.095. Circ. 0.215. Shape as preceding. Handles and neck broken. Red glaze, badly worn. Fifth century.

665. Inv. 522. Hydria. From House A vi 8, Room h, at a depth of 1.00 m. 1931. Preserved ht. 0.094. Circ. 0.21. Dm. of base 0.038. Ridged and moulded foot. Otherwise, shape as preceding. Rim and all handles missing. Black glaze, badly worn. Fifth century.

666. Inv. 414. One-handled jug. From South Hill, Section Q, at a depth of 0.50 m. 1931. Ht. 0.158. Circ. 0.217. Dm. of base 0.047. Tall, slender shape, with a scarcely defined base, narrow neck and well-marked lip. Handle and part of rim missing. Black glaze.

Cf. a similar example from Rhitsona, *B.S.A.*, XIV, 1907-8, Pl. XIII g (third from left). Fifth century.

667. Inv. 539. One-handled jug. From South Hill, Section Q. 1931. Preserved ht. 0.113. Circ. 0.182. Dm. of base 0.038. Shape as preceding. Rim and handle missing. Fifth century.

668. Inv. A 169. One-handled jug. From trench 7. 1928. Ht. 0.135. Circ. 0.21. Dm. of base 0.04. Shape similar to preceding. Handle broken off. Black glaze, badly worn, so that the buff clay is visible. Fifth century.

669. Inv. A 170. One-handled jug. From trench 7. 1928. Ht. 0.13. Circ. 0.20. Dm. of base 0.043. Shape similar to preceding. Handle and neck broken. Red glaze shading here and there to black. Two raised ridges around neck, and below them two depressed lines. Fifth century.

670. Inv. A 81. One-handled jug. From trench 7. 1928. Ht. 0.15. Circ. 0.22. Neck broader and shorter than preceding examples, and body tapers less toward bottom. Handle missing. Black glaze worn to greenish-grey in many places.

Cf. a similar jug from Rhitsona, Ure, *Sixth and Fifth Century Pottery from Rhitsona*, Pl. XII, no. 80. 229. Fifth century.

671. Inv. A 77. One-handled jug. From trench 7. 1928. Ht. 0.12. Circ. 0.18. Higher neck and more tapering body than last example. Handle missing. Black glaze. Fifth century.

672. Inv. A 88. One-handled jug. From trench 7. 1928. Ht. 0.12. Circ. 0.195. Shape as preceding. Neck and handle broken. Black glaze. Fifth century.

## Plate 163.

673. Inv. 703. One-handled jug. From South Hill, Section Q. 1931. Ht. 0.153. Circ. 0.226. Dm. of mouth 0.046, of base 0.049. Shape as preceding. Rim chipped. Handle and part of body missing. Black glaze, except for narrow band near base reserved in the buff clay. Fifth century.

674. Inv. A 92. One-handled jug. From South Hill. 1928. Ht. 0.095. Circ. 0.17. Shape as preceding. Neck and handle missing. Black glaze. Fifth century.

675. Inv. A 146. One-handled jug. From trench 13. 1928. Ht. 0.07. Circ. 0.14. Dm. of base 0.04. Shape as preceding, though the fact that the lower part is missing makes this somewhat difficult to see. Handle broken off. Red clay. Fifth century.

676. Inv. A 79. One-handled jug. From trench 13. 1928. Ht. 0.12. Circ. 0.20. Shape as before. Handle missing. Red glaze. Fifth century.

677. Inv. A 78. One-handled jug. From trench 13. 1928. Ht. 0.12. Circ. 0.195. Shape as preceding. Neck and handle missing. Red clay. Fifth century.

678. Inv. A 91. One-handled jug. From trench 5. 1928. Ht. 0.12. Circ. 0.19. Shape somewhat more slender than the last. Handle missing. Rim chipped. Surface varies from red to black. Fifth century.

679. Inv. 174. One-handled jug. From the East Cemetery, at a depth of 0.45 m. 1931. Preserved ht. 0.087. Circ. 0.159. Dm. of base 0.043. Short, squat shape. Rim chipped. Handle missing. Coarse grey clay. Fifth century.

680. Inv. 427. One-handled jug. From the East Cemetery. 1931. Ht. 0.117. Circ. 0.20. Dm. of mouth 0.045, of base 0.042. Body curves into narrow base. Handle missing. Rim chipped. Red glaze, badly worn. Fifth century.

681. Inv. 362. One-handled jug. From House A vi 3, Room c, at a depth of 0.60 m. 1931. Ht. 0.111. Circ. 0.179. Dm. of base 0.0405. Shape as last, except that neck is slenderer. Parts of

rim missing. Handle broken off. Black glaze, much worn. Fifth century.

682. Inv. 421. One-handled jug. From South Hill, Section G, at a depth of 0.70 m. 1931. Preserved ht. 0.10. Circ. 0.182. Dm. of base 0.04. Shoulder more sharply flaring than last. Rim and handle missing. Black glaze. Fifth century.

683. Inv. 460. One-handled jug. From House 11, Room b, at a depth of 0.80 m. 1931. Ht. 0.118. Circ. 0.195. Dm. of mouth 0.043, of base 0.041. Shape similar to last. Rim somewhat deformed, and chipped. Handle missing. Black glaze, badly worn. Fifth century.

684. Inv. 602. One-handled jug. From south of House 13, at a depth of 0.30 m. 1931. Ht. 0.101. Circ. 0.204. Dm. of base 0.044. Shape as last. Rim and handle missing. Black glaze, badly worn. Fifth century.

685. Inv. 607. One-handled jug. From House minus 1, at a depth of 0.25 m. 1931. Preserved ht. 0.101. Dm. of base 0.207. Shape as last. Rim and handle missing. Black glaze, badly worn. Fifth century.

686. Inv. 111. One-handled jug. From South Hill, Section F, at a depth of 0.80 m. 1931. Ht. 0.12. Circ. 0.21. Dm. of mouth 0.044, of base 0.0405. Depth of lip 0.007. Wide, overhanging rim. Otherwise, shape as last. Handle missing. Coarse black glaze, burned in places. Fifth century.

687. Inv. 345. One-handled jug. From South Hill, Section F. 1931. Preserved ht. 0.11. Circ. 0.197. Dm. of base 0.043. Shape as last. Rim and handle missing. Black glaze. Fifth century.

688. Inv. A 85. One-handled jug. From trench 13. 1928. Ht. 0.105. Circ. 0.20. Shape as last. Neck and handle broken. Reddish-brown surface. Fifth century.

689. Inv. 341. One-handled jug. From South Hill, Section Q, at a depth of 0.65 m. 1931. Ht. 0.104. Circ. 0.189. Dm. of mouth 0.04, of base 0.038. Wide, overhanging rim. No base. Rim chipped. Handle missing. Black glaze. Fifth century.

690. Inv. 342. One-handled jug. From South Hill, Section E,

at a depth of 1.30 m. 1931. Preserved ht. 0.106. Circ. 0.181. Dm. of base 0.038. Slightly offset foot. Rim and handle missing. Black glaze, except for a narrow strip at one side, just above foot. Fifth century.

**Plate 164.**

691. Inv. 103. One-handled jug. From South Hill, Section E, at a depth of 1.30 m. 1931. Preserved ht. 0.102. Circ. 0.205. Dm. of base 0.043. Shape as last. Rim and handle missing. Black glaze, now nearly all worn away. Fifth century.

692. Inv. 371. One-handled jug. From South Hill, Section F, at a depth of 0.60 m. 1931. Preserved ht. 0.114. Circ. 0.205. Dm. of base 0.04. Shape similar to last. Rim and handle missing. Black glaze. Fifth century.

693. Inv. 374. One-handled jug. From South Hill, Section F. 1931. Preserved ht. 0.11. Circ. 0.182. Dm. of base 0.0405. Shape as last. Black glaze, badly fired. Fifth century.

694. Inv. 108. One-handled jug. From South Hill, Section E, at a depth of 0.60 m. 1931. Ht. 0.109. Circ. 0.172. Dm. of base 0.039. Shape as preceding. Rim chipped. Handle missing. Black glaze. Fifth century.

695. Inv. A 84. One-handled jug. From trench 13. 1928. Ht. 0.11. Circ. 0.195. Shape as preceding. Handle missing. Rim chipped. Black glaze, except just above foot. Fifth century.

696. Inv. A 87. One-handled jug. From trench 13. 1928. Ht. 0.115. Circ. 0.21. Shape similar to preceding. Neck and handle broken. Worn black glaze, shading to red. Fifth century.

697. Inv. 109. One-handled jug, probably with trefoil lip. From South Hill, Section E, at a depth of 1.30 m. 1931. Ht. 0.097. Circ. 0.17. Dm. of base 0.036. Wider neck than preceding examples. Rim chipped. Handle missing. Black glaze, except for an irregular band near the base, which is left in the buff color of the clay. Fifth century.

698. Inv. A 94. One-handled jug. From trench 13. 1928. Ht. 0.095. Circ. 0.18. Narrower neck than last example. Rim and handle missing. Dull black glaze. Fifth century.



699. Inv. A 95. One-handled jug. From trench 4. 1928. Ht. 0.10. Circ. 0.175. Shape similar to preceding. Neck and handle broken. Beautiful black glaze. Fifth century.

700. Inv. 347. One-handled jug. From South Hill. 1931. Preserved ht. 0.105. Circ. 0.205. Dm. of base 0.046. Shape as last. Rim, neck, handle, and part of body missing. Black glaze, except for a small band reserved around base. Fifth century.

701. Inv. 430. One-handled jug. From South Hill, Section F. 1931. Ht. 0.112. Circ. 0.181. Dm. of base 0.036. Shape as last. Rim chipped. Handle missing. Black glaze, badly worn. Fifth century.

702. Inv. 540. One-handled jug. From South Hill, Section F. 1931. Ht. 0.116. Circ. 0.188. Dm. of base 0.042. Shape as last. Handle and most of rim missing. Black glaze, badly worn. Scratched on the side: X Y. Fifth century.

703. Inv. 348. One-handled jug. From South Hill, Section F, at a depth of 0.90 m. 1931. Preserved ht. 0.11. Circ. 0.195. Dm. of base 0.041. Rim and handle missing. Shape as last. Black glaze. Fifth century.

704. Inv. 625. One-handled jug. From South Hill, Section F. 1931. Ht. 0.106. Circ. 0.19. Dm. of mouth 0.038, of base 0.036. Shape as last. Rim chipped. Handle missing. Black glaze, badly worn. Fifth century.

705. Inv. 372. One-handled jug. From House A vi 2, Room c, at a depth of 0.15 m. 1931. Preserved ht. 0.11. Circ. 0.186. Dm. of base 0.037. Shape as preceding. Rim and handle missing. Plain red clay. Fifth century.

706. Inv. 678. One-handled jug. From East Cemetery. 1931. Preserved ht. 0.092. Circ. 0.183. Dm. of base 0.039. Shape similar to preceding. Rim and handle missing. Black glaze, badly worn. Fifth century.

707. Inv. 346. One-handled jug. From East Cemetery. 1931. Preserved ht. 0.093. Circ. 0.19. Dm. of base 0.04. Shape similar to preceding. Neck, rim, and handle missing. Red glaze. Fifth century.

708. Inv. 445. One-handled jug. From East Cemetery. 1931. Ht. 0.1135. Circ. 0.21. Dm. of base 0.037. Shape as preceding. Wide, overhanging lip. Handle and part of rim missing. Body chipped. Black glaze. Fifth century.

Plate 165.

709. Inv. 588. Oenochoe or Hemichōne (cf. *Harvard Studies in Cl. Phil.* II, 1891, p. 98, Fig. 4). From House 13, Room *b*, at a depth of 0.50 m. 1931. Ht. without handle 0.111. Circ. 0.18. Dm. of mouth 0.042, of base 0.039. L. of handle 0.108. W. of handle 0.016. Handle rises above the vase and joins the neck at the wide, overhanging lip. Body bulges just below handle and then curves to a small foot. Rim chipped. Black glaze, badly worn. Fifth century.

710. Inv. 266. Oenochoe. From South Hill, Section G, at a depth of 0.80 m. 1931. Ht. without handle 0.115. Circ. 0.192. Dm. of mouth 0.043, of base 0.037. L. of handle 0.098. W. of handle 0.014. Similar to preceding except that the neck is longer. Black glaze. Fifth century.

711. Inv. 344. Oenochoe. From House A vii 4, Room *f*, at a depth of 0.60 m. 1931. Ht. without handle 0.115. Circ. 0.188. Dm. of mouth 0.045, of base 0.039. L. of handle 0.11. W. of handle 0.014. Similar to preceding, except that the neck is more slender. Part of rim missing. Black glaze. Fifth century.

712. Inv. 107. Oenochoe. From South Hill, Section E, at a depth of 1.30 m. 1931. Ht. without handle 0.111, with handle 0.131. Circ. 0.23. Dm. of base 0.0365. L. of handle 0.102. W. of handle 0.015. Shape as preceding. Rim chipped. The color varies from buff to black, due to poor firing. Fifth century.

713. Inv. A 109. Oenochoe. From trench 8. 1928. Ht. 0.10. Circ. 0.19. Shape more squat than preceding, and the curve of the flat handle less graceful. Black glaze, much worn. Fifth century.

714. Inv. 158. Oenochoe. From the House of the Comedian, Room *k*, at floor level. 1931. Ht. 0.119. Circ. 0.202. Dm. of mouth 0.043, of base 0.039. Shape similar to preceding. Handle missing. Plain red clay. Fifth century.

715. Inv. 558. Trefoil oenochoe. From House A vi 8, Room e, at a depth of 0.95 m. 1931. Ht. 0.118. Circ. 0.191. Dm. of mouth 0.035, of base 0.0395. Shape similar to preceding. Handle missing. Black glaze, badly worn. Fifth century.

716. Inv. A 82. Oenochoe. From trench 13. 1928. Ht. 0.13. Circ. 0.19. Shape as preceding. Rim and body chipped. Black glaze, badly worn. Fifth century.

717. Inv. A 171. Oenochoe. From trench 13. 1928. Ht. with handle 0.13. Circ. 0.175. Dm. of base 0.038. Shape as last. Wide, overhanging lip. Buff clay. Handle and interior surface of lip black, as also the upper part of one side of the body; the remainder of the vase is red. Fifth century.

718. Inv. A 117. Oenochoe. From trench 13. 1928. Ht. with handle 0.15. Circ. 0.21. Shape as last, but without base. Reddish-buff clay. Fifth century.

719. Inv. 204. Oenochoe. From the East Cemetery, at a depth of 0.50 m. 1931. Ht. without handle 0.116. Circ. 0.205. Dm. of mouth 0.043, of base 0.043. L. of handle 0.08. W. of handle 0.013. Squat thick body, without base. Handle rises only a little above neck. Red clay, much burned. Fifth century.

720. Inv. 559. Oenochoe. From Riverside Cemetery, Grave 80. 1931. Ht. 0.139. Circ. 0.207. Dm. of mouth 0.037, of base 0.046. L. of handle 0.058. Shape similar to last, except that the neck is less sharply defined. Rim chipped. Coarse grey-buff clay. Fifth century.

721. Inv. 428. Oenochoe. From East Cemetery. 1931. Preserved ht. 0.113. Circ. 0.189. Dm. of base 0.047. Shoulder more sharply offset than last. Rim and handle missing. Coarse reddish clay. Fifth century.

722. Inv. A 66. Oenochoe. From South Hill. 1928. Ht. 0.135. Dm. of base 0.05. Shape as last. Part of handle missing. Plain reddish-buff clay. Fifth century.

#### Plate 166.

723. Inv. 321. Oenochoe. From House 9, Room d, at floor

level (depth 0.80 m.). 1931. Preserved ht. 0.137. Circ. 0.255. Dm. of base 0.049. W. of handle 0.014. Shape similar to preceding, except that lower part curves more strongly inward. Rim chipped. Handle broken. Coarse red clay. Fifth century.

724. Inv. 293. Trefoil oenochoe. From South Hill, Section Q, at a depth of 0.50 m. 1931. Ht. 0.10. Circ. 0.226. Dm. of mouth 0.044, of base 0.043. Short, squat body curving from offset shoulder to small foot. Handle missing. Black glaze except for an irregular band reserved, probably unintentionally, around the lower part of the vase. Fifth or early fourth century.

725. Inv. 526. Trefoil oenochoe. From South Hill, Section Q. 1931. Preserved ht. 0.137. Circ. 0.27. Dm. of base 0.05. Shape similar to preceding. Handle and many parts of body and lip missing. Black glaze, badly worn. Fifth or early fourth century.

726. Inv. 80. Trefoil oenochoe. From Riverside Cemetery, Grave 6. 1931. Preserved ht. 0.12. Circ. 0.283. Dm. of mouth 0.069. L. of handle 0.116. Shape as preceding. Lip broken. Lower part of body broken off. Black glaze, much worn. Fifth or early fourth century.

727. Inv. 462. Oenochoe. From South Hill, Section F. 1931. Preserved ht. 0.087. Circ. 0.176. Dm. of base 0.035. Shape similar to preceding. Rim and handle missing. Black glaze, badly worn. Fifth or early fourth century.

728. Inv. A 184. Oenochoe. From trench 4. 1928. Ht. 0.10. Circ. 0.255. Dm. of mouth 0.06. Wide, overhanging lip, concave neck and body curving sharply to a high, moulded base. Broad handle with concave centre. Shape influenced by that of the cantharus. Black glaze. Fifth or early fourth century.

729. Inv. 393. Oenochoe. From House 11, Room *e*, at a depth of 0.60 m. 1931. Preserved ht. 0.144. Circ. 0.348. Dm. of base 0.066. Globular body above slightly offset foot. Rim and handle missing. Black glaze. Fifth or early fourth century.

730. Inv. 195. Oenochoe. From South Hill, Section F, at a depth of 0.50 m. 1931. Preserved ht. 0.09. Circ. 0.204. Dm. of

base 0.043. Shape as preceding. Rim and handle missing. Black glaze. Fifth or early fourth century.

731. Inv. 429. Oenochoe. From East Cemetery. 1931. Preserved ht. 0.093. Circ. 0.23. Dm. of base 0.042. Shape similar to last, except that body curves more sharply into base. Rim and handle missing. Black glaze. Fifth or early fourth century.

732. Inv. A 160. Oenochoe. From trench 13. 1928. Ht. 0.095. Circ. 0.23. Shape as preceding. Neck and handle broken off. Reddish-buff clay. Fifth or early fourth century.

733. Inv. 689. Oenochoe. From South Hill, Section F. 1931. Ht. 0.263. Circ. 0.663. Dm. of mouth 0.13, of base 0.097. L. of handle 0.155. W. of handle 0.028. Rim and body chipped. Coarse red clay. Fifth or early fourth century.

#### Plate 167.

734. Inv. 585. Oenochoe. From South Hill, Section F, in the cistern. 1931. Preserved ht. 0.286. Circ. 0.69. Dm. of base 0.129. Shape similar to preceding except that neck is less sharply defined. Handle and rim missing. Coarse buff clay, the outer surface partly worn away by dampness. Fifth or early fourth century.

735. Inv. 281. Oenochoe. From South Hill, Section F, the cistern. 1931. Ht. 0.26. Circ. 0.602. Dm. of base 0.119. L. of handle 0.165. W. of handle 0.036. Body bulges more toward base than the preceding example. Ridge around neck. Rim and part of base missing. Buff clay. Inscribed just above ridge KY. Fifth or early fourth century.

736. Inv. 401. Oenochoe. From House A vi 2, Room c. 1931. Ht. 0.223. Circ. 0.471. Dm. of base 0.081. L. of handle 0.145. W. of handle 0.022. High neck, thick body, widest just below the handle, and offset foot. Rim and neck broken. Coarse buff clay. Fifth or early fourth century.

737. Inv. A 99. Oenochoe. From trench 3. 1928. Ht. 0.18. Circ. 0.49. Shape similar to preceding. Neck ribbed. Handle



and lip broken off. Coarse buff clay with grey outer surface. Fifth or early fourth century.

738. Inv. A 154. Neck of oenochoe. From trench 3. 1928. Ht. 0.11. Circ. 0.31. Ridged as preceding. Fragment of handle at one side. Blackish-grey surface. Fifth or early fourth century.

739. Inv. 282. Oenochoe. From South Hill, Section F, the cistern. 1931. Ht. without handle 0.209. Circ. 0.578. Dm. of mouth 0.113, of base 0.095. L. of handle 0.206. W. of handle 0.0325. Handle rises above short, thick neck. The body is squat and globular. Small pieces of body missing. Reddish-buff clay. Fifth or early fourth century.

#### Plate 168.

740. Inv. 138. Oenochoe. From House A vi 2, Room *e*, at a depth of 0.40 m. 1931. Preserved ht. 0.094. Circ. 0.309. Dm. of base 0.06. Thick, squat body above a low base. Neck, rim and handle missing. The color varies from red to brown. Fifth or early fourth century.

741. Inv. 629. Oenochoe. From House 11, Room *k*. 1931. Preserved ht. 0.08. Circ. 0.239. Dm. of base 0.05. Shape similar to preceding. Rim and handle missing. Black glaze. Fifth or early fourth century.

742. Inv. 137. Oenochoe. From House 11, Room *k*, at a depth of 0.30 m. 1931. Preserved ht. 0.059. Circ. 0.204. Dm. of mouth 0.037, of base 0.039. Shape broader in proportion to its height than preceding. Neck, rim, and handle missing. Vertical zig-zag lines on body. Black glaze. Fifth or early fourth century.

743. Inv. 239. One-handled jug. From Riverside Cemetery, Grave 36. 1931. Ht. 0.184. Circ. 0.44. Dm. of mouth 0.043, of base 0.083. L. of handle 0.102. W. of handle 0.0205. Flaring lip, like that of a lecythus; narrow, moulded neck, spherical body, and small, offset foot. Fragments of body missing. Black glaze, much worn. Fifth or early fourth century.

744. Inv. 4. Three-handled jug. From South Hill, Section E, at a depth of 0.70 m. 1931. Present ht. 0.124. Circ. 0.277. Dm.



of body 0.09, of base 0.034. Narrow neck, wide body and small offset foot. Top chipped. The handles are all missing. One joined neck and body; the other two were set horizontally on opposite sides of the body. Unpainted red clay. Fifth or early fourth century.

**745.** Inv. 128. One-handled jug. From the East Cemetery, at a depth of 0.80 m. 1931. Ht. 0.098. Circ. 0.208. Dm. of mouth 0.0305, of base 0.051. Flaring lip, slender neck, and round, squat body. Rim chipped. Parts of handle and of body missing. Nearly white clay, without slip or paint. Fifth or early fourth century.

**746.** Inv. 417. Pitcher. From House A vii 4, court, at a depth of 0.65 m. 1931. Preserved ht. 0.096. Circ. 0.235. Dm. of base 0.0465. L. of handle 0.055. Small neck, thick, squat body, small foot. Rim and parts of body missing. Black glaze.

Cf. a somewhat similar example from Rhitsona, *B.S.A.* XIV, 1907-8, Pl. XIII g, at extreme right. Fifth century.

**747.** Inv. 3. Pitcher. From South Hill, Section E, near the end of paved road at a depth of 0.70 m. 1931. Preserved ht. 0.106. Circ. 0.237. Dm. of body 0.076, of base 0.042. L. of handle 0.055. W. of handle 0.0135. Shape similar to preceding. Top chipped. Small pieces missing from body. The color ranges from black at the neck to light red at the base. Fifth century.

**748.** Inv. 590. Pitcher. From Riverside Cemetery, Grave 49. 1931. Ht. 0.122. Circ. 0.318. Dm. of mouth 0.043, of base 0.042. L. of handle 0.09. W. of handle 0.017. Small neck, offset shoulder and globular body, without a foot. Buff clay covered with glaze except on lower part; probably the vase was dipped. Fifth century.

**748a.** Inv. 46. Pitcher. From Riverside Cemetery, Grave 3. 1931. Ht. without handle 0.204. Circ. 0.552. Dm. of mouth 0.113, of base 0.092. W. of handle 0.024. L. of handle 0.166. Spheroid body with handle rising above lip. Buff clay decorated with a wide black band around the widest part of the body and another along the handle. Fifth century.

**748b.** Inv. 761. Trefoil oenochoe. From Riverside Cemetery,

Grave 3. 1931. Ht. 0.115. Broken at back. Spheroid body, pinched lips. Buff clay, decorated with narrow stripes around body and at base of neck. Fifth century.

749. Inv. A 39. Pitcher. From trench 7. 1928. Ht. 0.09. Circ. 0.22. Shape similar to no. 748, except for a slightly offset foot and lip. Rim chipped. Black glaze, badly worn. Fifth century.

750. Inv. A 168. Pitcher. From trench 7. 1928. Ht. 0.13. Circ. 0.34. Dm. of base 0.07. Shape as preceding. Flat, concave handle. Rim broken off. Black glaze over red clay. Fifth century.

751. Inv. A 63. Pitcher. From trench 7. 1928. Ht. 0.09. Circ. 0.21. Small neck, flaring lip, short, squat body, and small base. Rim chipped. Reddish-brown glaze, shading to buff at base. Late fifth or early fourth century.

#### Plate 169.

752. Inv. 537. Pitcher. From East Cemetery. 1931. Preserved ht. 0.133. Circ. 0.34. Dm. of base 0.054. Small neck, offset shoulder, and wide body sloping to small foot. Rim, a third of body and the handle missing. Black glaze, much worn. Fifth century.

753. Inv. A 58. Pitcher. From East Cemetery. 1928. Ht. 0.085. Circ. 0.225. Squat body and small base. Lip missing. Reddish-brown glaze, except on the bottom, which is left in the natural buff color of the clay. Fifth century.

754. Inv. A 97. Pitcher. From trench 5. 1928. Ht. 0.08. Circ. 0.20. Shape more globular than preceding. Lip broken. Reddish-buff clay, the surface shading from red to black. Fifth century.

755. Inv. A 65. Pitcher. From trench 13. 1928. Ht. 0.09. Circ. 0.22. Narrow neck and small base, with sharply swelling body. Lip broken. Black glaze, left buff on the bottom. Fifth century.

756. Inv. A 98. Pitcher. From trench 13. 1928. Ht. 0.10. Circ. 0.215. Small neck, offset shoulder, the body curving sharply into a small base. Lip broken. Red glaze, shading to black. Fifth century.

757. Inv. 333. Pitcher. From East Cemetery. 1931. Preserved ht. 0.076. Circ. 0.231. Dm. of base 0.047. Shape as preceding. Rim and handle missing. Black glaze, much worn. Fifth century.

758. Inv. 461. Pitcher. From East Cemetery. 1931. Ht. 0.078. Circ. 0.185. Dm. of base 0.039. Shape as preceding. Rim and handle missing. Black glaze, much worn. Fifth century.

759. Inv. 498. Pitcher. From East Cemetery. 1931. Ht. 0.096. Circ. 0.23. Dm. of base 0.043. L. of handle 0.063. Shape as preceding. Rim and part of body missing. Black glaze, badly worn. Fifth century.

760. Inv. A 57. Pitcher. From trench 13. 1928. Ht. 0.075. Circ. 0.22. Shape as preceding. Neck and handle broken off. Blackish-brown glaze. Buff on bottom. Fifth century.

761. Inv. A 56. Pitcher. From trench 13. 1928. Ht. 0.09. Circ. 0.23. Shape as preceding. Handle and neck broken off. Ridge around neck. Black glaze, badly worn. Fifth century.

762. Inv. A 55. Pitcher. From trench 4. 1928. Ht. 0.09. Circ. 0.235. Shape as preceding. Lip broken off. Handle missing. Black glaze, much worn. Fifth century.

763. Inv. A 54. Pitcher. From trench 13. 1928. Ht. 0.082. Circ. 0.23. Shape as preceding. Neck broken. Handle missing. Black glaze, somewhat worn. Fifth century.

764. Inv. A 53. Pitcher. From trench 13. 1928. Ht. 0.095. Circ. 0.255. Shape as preceding. Handle missing. Rim chipped. Black glaze, badly worn. Fifth century.

765. Inv. A 41. Pitcher. From trench 13. 1928. Ht. 0.09. Circ. 0.23. Shape as preceding. Flat, concave handle. Black glaze, shading to brown near base. Fifth or early fourth century.

766. Inv. A 83. Pitcher. From trench 13. 1928. Ht. 0.09.

Circ. 0.21. Shape as preceding. Neck and handle broken. Red and black glaze on reddish-buff clay. Fifth century.

767. Inv. A 129. Pitcher. From trench 4. 1928. Ht. 0.075. Circ. 0.215. Shape as preceding. Rim, neck and handle missing. Black glaze, except at base, where the buff clay is left visible. Fifth century.

768. Inv. 289. Pitcher. From House A vi 9, Room *d*, at a depth of 0.60 m. 1931. Preserved ht. 0.077. Circ. 0.32. Dm. of base 0.05. Neck, rim, and handle missing. Shape as preceding. Black glaze. Fifth century.

769. Inv. 28. Pitcher. From House 8, west of Room *g*, at a depth of 0.60 m. 1931. Preserved ht. 0.076. Circ. 0.235. Dm. of body 0.072, of base 0.046. Shape as preceding. Neck, rim and handle missing. Black glaze. Fifth century.

770. Inv. 431. Pitcher. From House 8. 1931. Preserved ht. 0.066. Dm. of base 0.047. Shape as preceding. Rim and handle missing. Black glaze, badly fired. The lower part of the vase is left in the natural buff color of the clay. Fifth century.

771. Inv. 463. Pitcher. From East Cemetery. 1931. Preserved ht. 0.094. Circ. 0.244. Dm. of base 0.054. Shape as preceding. Rim and handle missing. Black glaze, much worn. Fifth century.

772. Inv. 617. Pitcher. From Grave 117. 1931. Ht. 0.087. Circ. 0.198. Dm. of mouth 0.04, of base 0.043. L. of handle 0.058. Overhanging rim, wide neck, and full body curving gradually to the slightly offset foot. Black glaze. Fifth or early fourth century.

773. Inv. A 179. Pitcher. From trench 10. 1928. Ht. without handle 0.075. Circ. 0.175. Dm. of base 0.05. Moulded lip, wide neck, and a body which bulges just above the base. Handle broken off but the place of attachment at neck is preserved. Black glaze. Fifth century.

774. Inv. A 174. Pitcher. From trench 7. 1928. Ht. 0.095. Circ. 0.18. Overhanging rim, well-defined neck, offset shoulder, body swelling midway between neck and base in a gradual curve.

Rim chipped. Handle missing. Black glaze, much worn. Fifth or early fourth century.

**775.** Inv. 400. Trefoil oenochoe. From South Hill, Section Q, at a depth of 0.50 m. 1931. Ht. 0.101. Circ. 0.20. Dm. of mouth 0.049, of base 0.042. Shape similar to preceding. Parts of rim and handle missing. Black glaze. Fifth century.

#### Plate 170.

**776.** Inv. 110. Pitcher. From South Hill, Section E, at a depth of 1.30 m. 1931. Preserved ht. 0.081, of base 0.008. Circ. 0.175. Dm. of base 0.035. Shape as preceding. Rim broken. Handle missing. Black glaze, with irregular patches left in the buff clay. Fifth century.

**777.** Inv. 616. Pitcher. From South Hill, Section E. 1931. Ht. 0.078. Circ. 0.179. Dm. of mouth 0.043, of base 0.039. Shape as preceding. Body chipped. Handle, which originally rose above rim, now missing. Black glaze, badly worn. Fifth century.

**778.** Inv. A 64. Pitcher. From South Hill. 1928. Ht. 0.072. Circ. 0.19. Shape similar to preceding. Handle and part of lip missing. Black glaze, badly worn. Fifth century.

**779.** Inv. A 185. Pitcher. From trench 4. 1928. Ht. 0.095. Circ. 0.22. Shape similar to preceding, except that the curve of the body into the base is more gradual. Lip, probably trefoil, broken. Black glaze. Fifth century.

**780.** Inv. A 187. Pitcher. From trench 4. 1928. Ht. 0.06. Circ. 0.17. Shape as preceding. Handle missing. Rim broken. Good black glaze, somewhat worn. Fifth century.

**781.** Inv. 317. Trefoil oenochoe. From House 11, Room e, at a depth of 0.40 m. 1931. Ht. 0.136. Circ. 0.317. Dm. of base 0.061. Shape as preceding, except that the body curves more sharply into base. Handle and parts of rim and body missing. Coarse red clay. Fifth century.

**782.** Inv. A 113. Trefoil oenochoe. From trench 13. 1928. Ht. 0.10. Circ. 0.23. Shape as preceding. Lip broken. Red and brown paint. Fifth century.



783. Inv. A 16. Oenochoe. From trench 10. 1928. Ht. 0.07. Circ. 0.24. Shape as preceding. Handle broken off; it was made continuously with the lip, so that the lip too was broken away at the place of attachment. Rough red ware. Fifth century.

784. Inv. A 128. Pitcher. From trench 4. 1928. Ht. 0.057. Circ. 0.155. Overhanging rim, short neck, round squat body, small foot. Rim chipped. Black glaze, except on the bottom, which is left buff. Fifth century.

785. Inv. 270. Trefoil oenochoe. From South Hill, Section G, at a depth of 0.80 m. 1931. Ht. 0.134. Circ. 0.30. Dm. of mouth 0.079, of base 0.061. L. of handle 0.097. W. of handle 0.018. Tall, graceful body sloping gently into wide mouth. Small base. Part of rim missing. Black glaze, very badly worn. Fifth century.

786. Inv. A 100. Trefoil oenochoe. From trench 3. 1928. Ht. 0.15. Circ. 0.345. Shape similar to preceding. Handle missing. Lip broken. Thin red clay, the surface varying from red to black. Fifth century.

787. Inv. 446. Trefoil oenochoe. From the House of the Comedian, at a depth of 0.10 m. 1931. Ht. 0.106. Circ. 0.219. Dm. of mouth 0.042, of base 0.045. Shape as last. Rim and base chipped. Handle missing. Black glaze, badly worn. Fifth century.

788. Inv. 27. Trefoil oenochoe. From House 8, Room *h*. 1931. Ht. 0.105. Circ. 0.199. Dm. of mouth 0.032, of base 0.0415, of body 0.064. Shape as preceding but more slender. Handle missing. Black glaze, most of which has worn off. Fifth century.

789. Inv. A 62. Trefoil oenochoe. From trench 13. 1928. Ht. 0.10. Circ. 0.23. Body bulges above the small, slightly flaring foot. Lip broken. Handle missing. Black glaze, much worn. Fifth century.

790. Inv. 132. Trefoil oenochoe. From the East Cemetery, at a depth of 0.45 m. 1931. Ht. 0.119. Circ. 0.256. Dm. of mouth 0.052, of base 0.046. L. of handle 0.085. W. of handle 0.0135. Body rises gradually from the small foot and curves gently into



the flaring lip. Black glaze, not continued evenly to base. Fifth century.

**791.** Inv. A 108. Trefoil oenochoe. From trench 8. 1928. Ht. 0.10. Circ. 0.24. Thick, squat body on a small, straight foot. Handle missing. Black glaze, much worn. Fifth century.

**792.** Inv. 642. Trefoil oenochoe. From East Cemetery. 1931. Ht. 0.109. Circ. 0.244. Dm. of mouth 0.055, of base 0.044. Shape slenderer than last. Handle missing. Rim chipped. Black glaze, badly worn. Fifth century.

**793.** Inv. 322. Trefoil oenochoe. From House A vi 6, Room k, at a depth of 0.45 m. 1931. Ht. 0.089. Circ. 0.227. Dm. of mouth 0.046, of base 0.047. L. of handle 0.07. W. of handle 0.015. Shape more squat than preceding. Rim chipped. Part of base missing. Coarse red clay. Fifth century.

**794.** Inv. A 183. Trefoil oenochoe. From trench 3, at a depth of 1.50 m., found with an "Apulian" cylix (No. 261). 1928. Ht. 0.12. Circ. 0.305. Shape similar to last, except that the neck is more clearly defined and the lip more pinched. Lip chipped. Beautiful black glaze in a good state of preservation. Fifth or early fourth century.

#### Plate 171.

**795.** Inv. 619. Trefoil oenochoe. From South Hill, Section J. 1931. Ht. without handle 0.102. Circ. 0.205. Dm. of base 0.042. L. of handle 0.115. W. of handle 0.013. Tall, graceful shape, with the handle rising above rim. Rim chipped. Black glaze except for an uneven area above the base which is left in the buff clay. Fifth century.

**796.** Inv. 620. Trefoil oenochoe. From House A vi 8, Room e, at a depth of 0.95 m. 1931. Ht. without handle 0.052. Circ. 0.15. Dm. of mouth 0.029, of base 0.019. L. of handle 0.074. Short squat body with flaring lip and handle rising above rim. Rim chipped. Black glaze, badly worn. Fifth century.

**797.** Inv. 25. Trefoil oenochoe. Found outside Grave 1, Riverside Cemetery. 1931. Ht. 0.125. Circ. 0.353. Dm. of mouth 0.067, of body 0.102, of base 0.058. W. of handle 0.019. Round

body, very slightly flattened on the bottom, no base. The lip is only slightly pinched. Neck small. Upper half black varnish; lower half left in the buff clay. Fifth century.

798. Inv. 494. One-handled jug. From South Hill, Section J, in road, at a depth of 0.70 m. 1931. Preserved ht. 0.092. Circ. 0.223. Dm. of base 0.051. Short squat body, small base and very small neck, set off from the swelling body by a ridge. Rim and handle missing. Black glaze. Fifth century.

799. Inv. 11. One-handled jug. From the House of the Comedian, Room *j*, at a depth between 0.80 and 0.90 m. 1931. Ht. 0.093. Circ. 0.237. Dm. of base 0.052. Shape as last. Handle missing. Rim chipped. Black glaze, badly worn. Fifth century.

800. Inv. 484. One-handled jug. From South Hill, Section G, in road. 1931. Ht. 0.089. Circ. 0.255. Dm. of mouth 0.0305, of base 0.055. Shape as preceding. Handle missing. Black glaze. Fifth century.

801. Inv. A 52. One-handled jug. From South Hill. 1928. Ht. 0.072. Circ. 0.225. Shape as preceding. Neck and handle broken off. Red glaze, badly worn. Base black. Fifth century.

802. Inv. A 153. One-handled jug. From South Hill. 1928. Ht. 0.11. Dm. of base 0.057. Shape as preceding. Handle and neck broken, but part of original lip remains. Broken on the side not shown in illustration. Blackish-grey. Fifth century.

803. Inv. 17. One-handled jug. From the House of the Comedian, Room *j*, at a depth of 0.80 m. 1931. Preserved ht. 0.078. Circ. 0.229. Dm. of base 0.047. Shape as preceding. Handle and rim missing. Black glaze, badly worn. Fifth century.

804. Inv. 489. Lagynos. From South Hill, Section G, at a depth between 0.90 and 1.00 m. 1931. Ht. 0.088. Circ. 0.29. Dm. of mouth 0.04, of base 0.056. L. of handle 0.068. W. of handle 0.016. Wide lip, small neck, from which the body slants sharply to its widest point and curves again into the small base. Depressed line at the widest point. Body chipped. Black glaze. Early fourth century.

805. Inv. 601. Lagynos. From South Hill, Section G. 1931. Preserved ht. without handle 0.074. Dm. of mouth 0.034. L. of handle 0.096. Shape similar to preceding, except that handle rises above rim. Base and lower part of body missing. Black glaze. Early fourth century.

806. Inv. A 172. Lagynos. From trench 11. 1928. Ht. 0.083. Circ. 0.27. Dm. of base 0.062. Shape as preceding, except that the loop handle joins the neck below rim. Dark purple glaze with five circles, each with a purple dot in the centre, left reserved near base. Early fourth century.

807. Inv. 182. Lagynos. From South Hill, Section Q, at a depth of 0.30 m. 1931. Ht. without handle 0.068. Circ. 0.239. Dm. of base 0.041. L. of handle 0.073. W. of handle 0.013. Shape as preceding, except that handle rises above rim. Lip and body chipped. Black glaze, badly worn. Early fourth century.

808. Inv. 507. Lagynos. From House 12, Room c, at a depth of 0.30 m. 1931. Preserved ht. 0.075. Circ. 0.26. Dm. of base 0.056. L. of handle 0.058. Shape similar to preceding, except that the wide handle curves from the lip and there is no ridge around body. Rim missing. Body chipped. Red glaze. Early fourth century.

809. Inv. A 14. Lagynos. From trench 11. 1928. Ht. 0.08. Circ. 0.23. Shape similar to preceding, but with the handle rising above the rim and a depression around the widest part of the body. Rim chipped. Black-brown surface on buff clay. Early fourth century.

810. Inv. 739. Lagynos. From East Cemetery. 1931. Preserved ht. 0.086. Circ. 0.258. Dm. of base 0.057. L. of handle 0.07. Shape as no. 804. Raised ridge around neck. Rim and parts of body missing. Black glaze. Early fourth century.

811. Inv. 659. Lagynos. From Riverside Cemetery, Grave 93. 1931. Ht. 0.074. Circ. 0.26. Dm. of mouth 0.033, of base 0.061. Shape as no. 806. Handle missing. Black glaze, badly fired and worn. Early fourth century.

812. Inv. A 40. Lagynos. From trench 11. 1928. Ht. 0.08.

Circ. 0.25. Dm. of base 0.055. Shape as no. 806, except that the widest part of the vase is somewhat higher. Handle broken off at the place of attachment. Black glaze. Early fourth century.

### Plate 172.

813. Inv. A 180. Lagynos. From trench 7. 1928. Ht. 0.082. Circ. 0.28. Dm. of base 0.083. The body curves much more gradually into base and there is no sharp edge at the widest point. Ridge around shoulder. Rim chipped. Handle broken off. Body and base both covered with black glaze.

Cf. Blinkenberg, *Lindos, Fouilles de l'Acropole*, Pl. 149, no. 3157. Early fourth century.

814. Inv. A 182. Lagynos. From trench 7. 1928. Ht. 0.085. Circ. 0.26. Dm. of base 0.075. Shape similar to no. 813 except that the body is less squat. Rim and handle missing. Bright black glaze. Early fourth century.

815. Inv. 504. Lagynos. From South Hill, Section G, in the road. 1931. Ht. without handle 0.087. Circ. 0.285. Dm. of mouth 0.041, of base 0.058. Shape as no. 805. Handle and parts of rim and of body missing. Black glaze, badly worn. Early fourth century.

816. Inv. 363. Lagynos. From House A vii 4, Room *f*, at a depth of 0.80 m. 1931. Ht. 0.079. Circ. 0.254. Dm. of mouth 0.039, of base 0.0565. Shape as no. 806. Part of rim and handle missing. Black glaze. Early fourth century.

817. Inv. 299. Lagynos. From House A vi 5, Room *g*, at a depth of 0.60 m. 1931. Preserved ht. 0.074. Circ. 0.266. Dm. of base 0.059. Shape as last. Rim and handle missing. Black glaze. Early fourth century.

818. Inv. 33. Lagynos. From House 8, Room *a*, at a depth of 0.80 m. 1931. Preserved ht. 0.054. Circ. 0.249. Dm. of base 0.06. Shape as last. Handle and neck missing. Black glaze, much worn. Early fourth century.

819. Inv. 35. Lagynos. From House 8, Room *e*, at a depth of 0.45 m. 1931. Preserved ht. 0.063. Circ. 0.253. Dm. of base

0.053. Shape similar to no. 812, but more bulging. Neck, rim, and handle missing. Black glaze, badly worn. Early fourth century.

820. Inv. 706. Lagynos. From East Cemetery. 1931. Preserved ht. 0.076. Circ. 0.278. Dm. of base 0.076. Shape similar to no. 813. Rim and handle missing. Black glaze, badly worn. Early fourth century.

821. Inv. A 175. Lagynos. From trench 4. 1928. Ht. 0.07. Dm. of base 0.075. Shape similar to last. Neck and handle broken off. Good black glaze. Early fourth century.

822. Inv. 353. Lagynos. From East Cemetery. 1931. Preserved ht. 0.07. Circ. 0.24. Dm. of base 0.052. Shape similar to no. 812. Ridge around neck. Rim, handle, and parts of body missing. Black glaze, badly worn. Early fourth century.

823. Inv. A 37. Lagynos. From trench 13. 1928. Ht. 0.07. Circ. 0.26. Dm. of base 0.07. Shape similar to no. 814. Neck and handle broken off. Black glaze on buff clay. Early fourth century.

824. Inv. A 51. Lagynos. From trench 13. 1928. Ht. 0.07. Dm. of body 0.085. Shape as no. 813. Neck and handle broken off. Early fourth century.

825. Inv. A 50. Lagynos. From trench 13. 1928. Ht. 0.082. Circ. 0.245. Shape similar to no. 812. Handle missing. Lip broken. Black glaze, except on the bottom, which is left in the natural buff color of the clay. Early fourth century.

826. Inv. A 49. Lagynos. From trench 13. 1928. Ht. 0.052. Circ. 0.255. Low, spreading body, with the shoulder more offset and the curve of the lower part more pronounced than in the preceding vases. Neck and handle broken off. Black glaze, except on the bottom, which is left buff. Early fourth century.

827. Inv. A 48. Lagynos. From trench 13. 1928. Ht. 0.065. Circ. 0.23. Shape as no. 812. Neck and handle broken. Reddish-brown, except on the bottom, which is left buff. Early fourth century.



828. Inv. A 47. Lagynos. From trench 13. 1928. Ht. 0.057. Circ. 0.25. Shape as last. Neck and handle missing. Red-brown, except that the base is left buff. Early fourth century.

829. Inv. A 46. Lagynos. From trench 13. 1929. Ht. 0.065. Circ. 0.26. Shape similar to last. Handle missing. Neck broken. Reddish glaze, nearly all worn away. Early fourth century.

830. Inv. A 45. Lagynos. From trench 13. 1928. Ht. 0.071. Dm. of base 0.08. Wider base and straighter lower body than preceding examples. Ring-handle on shoulder. Body and rim broken. Black glaze, except on the bottom, which is buff. Early fourth century.

831. Inv. 425. Lagynos. From trench 13. 1931. Preserved ht. 0.051. Circ. 0.247. Dm. of base 0.043. Shape similar to no. 822. Rim, neck, and handle missing. Black glaze. Early fourth century.

832. Inv. 364. Lagynos. From House A vii 4, Room *i*, at a depth of 0.45 m. Preserved ht. 0.052. Circ. 0.276. Dm. of base 0.046. Shape as no. 822, but without a ridge on the shoulder. Neck, rim, and handle missing. Early fourth century.

833. Inv. 30. Lagynos. From House 8, Room *a*, at a depth of 0.80 m. 1931. Present ht. 0.054. Circ. 0.245. Dm. of body 0.08, of base 0.043. Shape similar to no. 810. Neck, rim, and handle missing. Black glaze. Early fourth century.

834. Inv. 285. Lagynos. From South Hill, Section F, at a depth of 1.00 m. 1931. Preserved ht. 0.082. Circ. 0.261. Dm. of base 0.068. Shape similar to no. 813. Handle and lip missing. Black glaze, very badly worn. Early fourth century.

#### Plate 173.

835. Inv. 688. Lagynos. From Riverside Cemetery, Grave N. 1931. Ht. 0.164. Circ. 0.662. Dm. of mouth 0.074, of base 0.117. L. of handle 0.118. W. of handle 0.023. Shape similar to no. 832. Rim and body chipped. Coarse, gritty, buff clay. Early fourth century.

836. Inv. 259. One-handled jug. From the House of the



Comedian, Room *k*, at floor level. 1931. Preserved ht. 0.069. Circ. 0.218. Dm. of base 0.048. Shape somewhat similar to no. 814, but higher and with a wider neck. Ridge around neck. Body decorated with wide vertical depressed panels. Rim, part of neck, and handle missing. Chipped at side. Black glaze. Fourth century.

837. Inv. 423. Squat, one-handled jug. From East Cemetery. 1931. Preserved ht. 0.059. Circ. 0.214. Dm. of base 0.049. Handle and rim missing. Black glaze. Fourth century.

838. Inv. 77. Pitcher. From Riverside Cemetery, Grave 6. 1931. Ht. 0.137. Dm. of mouth 0.12. L. of handle 0.081. Short round body without a base and rounding on the bottom. Handle runs continuously with lip. Badly broken. Buff clay with traces of burning. The shape originated in pre-Persian times, for it was used by the maker of vases nos. P 4-P 16. Fifth or early fourth century. Cf. Ure, *Sixth and Fifth Century Pottery from Rhitsona*, Pl. XII, 80. 11.

839. Inv. 690. Pitcher. From Grave 135. 1931. Ht. 0.074. Circ. 0.297. Dm. of mouth 0.066. L. of handle 0.064. Shape as preceding. Body very fragmentary. Coarse buff clay. Fifth or early fourth century.

840. Inv. 244. Pitcher. From Riverside Cemetery, Grave 32. 1931. Ht. 0.049. Circ. 0.205. Dm. of mouth 0.049. L. of handle 0.032. W. of handle 0.0085. Shape as preceding. Black glaze, badly fired and worn. Fifth or early fourth century.

841. Inv. 408. Pitcher. From South Hill, Section Q, inside one of the four large pithoi found there. 1931. Ht. 0.072. Circ. 0.338. Dm. of mouth 0.081, of base 0.105. L. of handle 0.081. Shape similar to preceding. Part of rim missing. Coarse red clay, much burned. Fifth or early fourth century.

#### Plate 174.

842. Inv. A 3. Pitcher. From trench 4. 1928. Ht. 0.06. Circ. 0.24. Shape similar to preceding, but deformed in firing. Rim and handle missing. Rough red clay. Fifth or early fourth century.

843. Inv. A 90. Pitcher. From trench 4. 1928. Ht. 0.12. Circ. 0.22. Tall, fairly slender body, rounding on the bottom. Neck and lip broken. Rough brown-black clay. Fifth or early fourth century.

844. Inv. A 152. Pitcher. From trench 4. 1928. Ht. 0.12. Circ. 0.16. Shape somewhat like preceding, except that handle joins neck below rim. Lower part missing. Brick-red clay, exterior varying from brown to black. Ridged inside. Fifth or early fourth century.

845. Inv. 125. Pitcher. From the East Cemetery, at a depth of 0.50 m. 1931. Ht. without handle 0.74, with handle 0.087. Circ. 0.214. Dm. of mouth 0.041, of base 0.049. L. of handle 0.086. W. of handle 0.013. Short, squat body without a base. Handle rises above lip. Coarse buff clay of local manufacture. Fifth or early fourth century.

846. Inv. 612. Pitcher. From House 13, Room *c*, at a depth of 0.30 m. 1931. Ht. without handle 0.06. Circ. 0.183. Dm. of mouth 0.038, of base 0.042. L. of handle 0.066. Short, squat shape with no base, small neck, flaring lip, and a handle which rises slightly above it. Coarse red-buff clay. Fifth or early fourth century.

847. Inv. A 156. Pitcher. From East Cemetery. 1928. Ht. 0.09. Circ. 0.22. Dm. of base 0.05. Wide mouth and neck. Flat on the bottom. Buff surface, shading to black. Fifth or early fourth century.

848. Inv. 635. Pitcher. From East Cemetery. 1931. Ht. 0.087. Circ. 0.245. Dm. of mouth 0.067. L. of handle 0.058. Spreading body on a small foot. Small neck and flaring lip. Base and part of lip broken. Black glaze, badly fired and worn. Fifth or early fourth century.

849. Inv. 136. Pitcher. From House 8, Room *a*, at a depth of 0.80 m. 1931. Ht. 0.043. Dm. of mouth 0.037. W. of handle 0.0115. Short, squat shape, rounding on the bottom. The handle, which is broken off, probably rose above the rim. Rim chipped. Coarse grey clay, somewhat burned. Fifth or early fourth century.

850. Inv. 606. Two-handled jug. From South Hill, Section F, at a depth of 0.80 m. 1931. Preserved ht. 0.09. Dm. of mouth 0.04. L. of handle 0.052. Short, squat body, small neck, and sharply flaring lip. Two vertical handles were set low on the body. Base, one handle, and most of one side missing. Very heavy buff clay, somewhat discolored. Fifth or early fourth century.

851. Inv. A 118. Two-handled jug. From trench 4. 1928. Ht. 0.08. Circ. 0.285. Shape somewhat as last, but the handles are set higher and the body is slightly taller. The handles are really lugs, pierced for suspension. Neck missing. Brick-red clay. Fifth or early fourth century.

852. Inv. 452. Two-handled jar. From East Cemetery. 1931. Preserved ht. 0.089. Circ. 0.40. Dm. of base 0.066. Wide-bodied jar, curving sharply to neck and to slightly offset foot. Both handles and rim missing, as well as a part of the body. Buff clay. Fifth or early fourth century.

853. Inv. 609. Pitcher. From East Cemetery. 1931. Ht. 0.062. Circ. 0.20. Dm. of mouth 0.035, of base 0.053. Short, squat shape without a base. Rim chipped. Handle missing. Coarse red clay. Fifth or early fourth century.

854. Inv. 636. Pitcher. From East Cemetery. 1931. Preserved ht. 0.064. Circ. 0.198. Dm. of base 0.045. Shape similar to last, but taller. Rim, neck, part of body, and handle missing. Coarse buff clay. Fifth or early fourth century.

855. Inv. A 93. Pitcher. From South Hill. 1928. Ht. 0.09. Circ. 0.20. Shaped like a small alabastron. Handle broken. Grey clay. Fifth or early fourth century.

856. Inv. A 60. Jar without handles. From South Hill. 1928. Ht. 0.075. Circ. 0.24. Wide horizontal rim, spreading body, small base. Bright red glaze, somewhat worn. Fifth or early fourth century.

857. Inv. 20. Jug. From the House of the Comedian, Room j, at a depth between 0.80 and 0.90 m. 1931. Ht. 0.073. Circ. 0.199. Dm. of mouth 0.035, of base 0.04. Tall jug, widest at shoulder, rising from a small base. Handles missing. The vase

was intentionally cut at the neck. Black glaze, somewhat worn. Fifth or early fourth century.

858. Inv. 538. One-handled jug. From East Cemetery. 1931. Preserved ht. 0.065. Circ. 0.174. Dm. of base 0.036. Shape somewhat similar to preceding, but bulges more. Rim and handles missing. Body chipped. Buff clay. Fifth or early fourth century.

859. Inv. 710. Alabastron. From East Cemetery. 1931. Preserved ht. 0.129. Circ. 0.131. Dm. at rim 0.044. Tall, slender shape with small neck and wide, horizontal rim. Body broken. Lower part of body and rim chipped. Grey clay. Fifth or early fourth century.

#### Plate 175.

860. Inv. 502. High bowl. From South Hill, Section G, at a depth of 0.90 m. 1931. Preserved ht. 0.059, of base 0.014. Circ. 0.23. Dm. of base 0.04. Swelling body on a moulded offset base. Rim missing. Black glaze. Fifth or early fourth century.

861. Inv. 572. Bowl. From South Hill, Section G. 1931. Ht. 0.027. Circ. 0.162. Dm. of mouth 0.051, of base 0.033. Body flares outward from small base. Somewhat chipped and broken. Black glaze over all, except for narrow bands reserved around rim and outside on body and base. Fifth or early fourth century.

861a. Inv. 184. Bowl. From Granary G 7. 1931. Ht. 0.048. Dm. of mouth 0.068, of base 0.049. Concave body flaring above and below. Broken. Coarse red clay. Sixth century or early fifth, before 480 B. C. This was omitted by mistake from Dr. Mylonas' chapter; cf. Pl. 43.

862. Inv. 555. Bowl. From House A vi 3, Room d. 1931. Ht. 0.029. Circ. 0.18. Dm. of mouth 0.057, of base 0.029. Shallow, wide shape, flat on the bottom. Buff clay.

Cf. Ure, *Sixth and Fifth Century Pottery from Rhitsona*, Pl. X, no. 123. 30. Late fifth century.

863a-c. Inv. A 130, A 130a, A 130b. Three bowls. From trench 4. 1928. Measurements from top to bottom, (a) Ht. 0.025. Dm. of base 0.06. (b) Ht. 0.04. Circ. 0.21. (c) Ht. 0.035. Dm. of base 0.07. Deep bowls, rounding on the bottom. 863a is chipped

at rim. It is reddish-brown; the other two are reddish-buff. Late fifth century.

864. Inv. 97. Bowl. From the East Cemetery, at a depth of 0.30 m. 1931. Ht. 0.03. Circ. 0.205. Dm. of mouth 0.064. Shape similar to no. 863. Light buff clay, burned. Late fifth century.

865. Inv. 267. Bowl. From South Hill, Section F, at a depth of 1.10 m. 1931. Ht. 0.034. Circ. 0.216. Dm. of mouth 0.071. Shape similar to no. 863. Ridges around the rim. Red glaze, badly worn. Late fifth century.

866. Inv. 98. Bowl. From the East Cemetery, at a depth of 0.30 m. 1931. Ht. 0.03. Circ. 0.205. Dm. of mouth 0.064. Shape similar to no. 863. Light buff clay, somewhat burned. Late fifth century.

867. Inv. 96. Bowl. From the East Cemetery, at a depth of 0.40 m. 1931. Ht. 0.029. Circ. 0.187. Dm. of mouth 0.058. Shape similar to no. 863. Light buff clay. Late fifth century.

868. Inv. 83. Bowl. From House 10, at a depth of 1.20 m. 1931. Present ht. 0.033. Circ. 0.462. Dm. of mouth 0.145. Wide, shallow bowl with in-curving rim, like a cothon. Base missing. Black glaze. Late fifth century.

869. Inv. 13. Bowl. From the House of the Comedian, Room j, at a depth between 0.80 and 0.90 m. 1931. Present ht. 0.021. Circ. 0.151. Dm. of base 0.033. The upper body slopes out and down to meet the lower body at a sharp angle. Badly chipped. Buff clay. Late fifth or early fourth century.

870. Inv. A 202. Bowl. From South Hill. 1928. Ht. 0.037. Dm. 0.11. Shape somewhat as last, but stands on a high base. Black glaze. Early fourth century.

871. Inv. A 18. Bowl. From trench 10. 1928. Ht. 0.037. Dm. of mouth 0.10. Somewhat similar to last, but with more strongly moulded lip. Rim chipped. Red-black paint, badly worn, over buff clay. Early fourth century.

872. Inv. A 36. Bowl. From trench 11. 1928. Ht. 0.028. Dm. 0.085. Shape similar to no. 868. Black glaze, worn.

Cf. Ure, *Black Glaze Pottery from Rhitsona*, Pl. XII, Grave 59, 4. Fourth century.

873. Inv. A 29. Bowl. From trench 11. 1928. Ht. 0.024. Dm. 0.076. Shape as last. Black glaze, badly worn. Fourth century.

874. Inv. A 28. Bowl. From trench 10. 1928. Ht. 0.03. Dm. 0.082. Shape as last. Black glaze, worn. Fourth century.

875. Inv. A 31. Bowl. From trench 5. 1928. Ht. 0.027. Dm. 0.08. Shape as last. Black glaze, much worn. Fourth century.

876. Inv. A 34. Bowl. From trench 5. 1928. Ht. 0.03. Dm. 0.07. Shape similar to preceding, but with more sharply incurving lip. Black glaze, badly worn.

Cf. Ure, *Black Glaze Pottery from Rhitsona*, Pl. XII, Grave 59, 5. Fourth century.

877. Inv. A 30. Bowl. From trench 5. 1928. Ht. 0.024. Dm. 0.075. Shape as no. 875. Black glaze, much worn. Fourth century.

878. Inv. A 35. Bowl. From trench 5. 1928. Ht. 0.03. Dm. 0.08. Shape as last. Black glaze. Fourth century.

#### Plate 176.

879-880. Inv. 770 and A 375. Nearly two hundred similar small bowls or saucers from various places, found in 1928 and 1931. Late fifth or fourth century.

#### Plate 177.

881. Inv. A 396. Bottom of low bowl. From trench 10. 1928. Ht. of E 0.01, of  $\Omega$  0.008. Black glaze, except on base which is left in the natural color of the clay. Inside, one wide and two narrow bands reserved in the light-brown clay. Scratched on the base ΚΡΕΚΩ. The verb *κρέκω* signifies the striking or plucking of a string, as in weaving or playing the lyre. *Κρέκα* as a feminine name occurs once, but in late antiquity, as that of the mother of Attila. Cf. Pape, *Wörterbuch der griechischen Eigennamen*, s. v.



Κρέκα. Unfortunately it is impossible to tell whether there were more letters before or after those preserved. Fourth century.

882. Inv. 359. Part of a cylix. From South Hill, Section Q. 1931. Ht. 0.083. Dm. of base 0.0715. L. of handle 0.158. Wide rim. The handle, set just below it, curves up and in toward the body of the vase. Black glaze. Scratched on the bottom ΕΓΓΑΝ- Fourth century.

883. Inv. A 217. Cylix. From trench 13. 1928. Ht. 0.04. Dm. 0.14, of base 0.048. Shape of body as last, but the foot is smaller. Both handles and parts of the body missing. Black glaze except for base and a band on the exterior, which are left reserved in the natural buff color of the clay. Fourth century.

884. Inv. A 106. Cylix. From trench 7. 1928. Ht. 0.055. Dm. 0.15, of foot 0.06. Th. of foot 0.01. Thick, low foot curves into the body of the cylix which has an offset in-sloping edge. Blackish-brown. Half of vase missing, as well as both handles. Fourth century.

885. Inv. 197. Bowl or stand. From South Hill, Section G, at a depth of 1.30 m. 1931. Ht. 0.076. Circ. of rim 0.285. Dm. of mouth 0.079, of base 0.079. Wide, shallow body with moulded rim, bearing two projections, on high curving stem. Buff clay. Fourth century.

886. Inv. A 142. Bowl. From trench 11. 1928. Ht. 0.11. Dm. of mouth 0.24. Wide, shallow body on low, moulded base. Two holes in base. Broken on side not shown in illustration. Reddish bands on buff clay. Fourth century.

887. Inv. 123. Bowl. From South Hill, Section E, at a depth of 1.30 m. 1931. Preserved ht. 0.056. Circ. 0.301. Dm. of mouth 0.095. Shape somewhat like last, except that the outline of body is more concave. Base missing. Red clay. Fourth century.

#### Plate 178.

888. Inv. A 221. Stand. From trench 11. 1928. Ht. 0.07. Dm. of mouth 0.07. Wide, flaring mouth. Ridge on stem near base. Rim chipped. Red glaze on red clay. Fourth century.

889. Inv. 394. Stand. From House 8, Room *h*. 1931. Preserved ht. 0.085. Dm. of mouth 0.117. Shape somewhat like last. Top entirely missing. Buff clay. Fourth century.

890. Inv. 290. Stand. From House A vi 9, Room *e*, at a depth of 0.40 m. 1931. Preserved ht. 0.071. Circ. 0.37. Dm. of mouth 0.117. Shape as last with small projections at each side. Top missing. Buff clay. Fourth century.

891. Inv. A 220. Stand. From trench 13. 1928. Ht. 0.045. Dm. 0.09. Shape somewhat as last, but with a strongly marked vertical band around base and two small feet. Base chipped. Top broken. Buff clay. Fourth century.

892. Inv. A 147. Stand. From trench 13. 1928. Ht. 0.085. Dm. of base 0.085. Thick stem and vertical band at top as well as at bottom. Two small feet. Top broken. Buff clay. Fourth century.

893. Inv. A 212. Stand. From trench 13. 1928. Ht. 0.06. Dm. 0.07. Narrower stem than preceding, and wider feet. Top broken off. Light buff clay. Fourth century.

894. Inv. A 213. Stand. From trench 13. 1928. Ht. 0.065. Dm. of base 0.075. Shape as last. Top chipped. Buff clay. Fourth century.

895. Inv. A 123. One-handled bowl. From trench 7. 1928. Ht. 0.037. W. 0.14. Dm. 0.10, of base 0.053. Wide, shallow bowl, with a small base and a loop handle springing horizontally from one side. The vase was marred in the firing. Black glaze, much worn. Fourth century.

896. Inv. A 25. One-handled bowl. From trench 7. 1928. Ht. 0.042. W. 0.155. Inner dm. 0.10. Shape as before, except that it is round on the bottom. Black glaze, much worn. Fourth century.

897. Inv. 665. One-handled bowl. From Riverside Cemetery. 1931. Ht. 0.029. Circ. 0.247. Dm. of mouth 0.08, of base 0.0495. L. of handle 0.031. Shape as last. Black glaze, badly worn. Fourth century.

898. Inv. 432. One-handled bowl. From East Cemetery.

1931. Ht. 0.038. Circ. 0.31. Dm. of mouth 0.108, of base 0.057. L. of handle 0.038. Shape as last. Part of rim missing. Black glaze, badly worn. Fourth century.

899. Inv. 575. One-handed bowl. From House A vi 7, Room b. 1931. Ht. 0.039. Circ. 0.315. Dm. of mouth 0.099, of base 0.055. L. of handle 0.035. Shape as last. Black glaze, badly worn. Fourth century.

900. Inv. 622. One-handed bowl. From House A vii 6, Room j, at a depth of 0.40 m. 1931. Ht. 0.049. Circ. 0.344. Dm. of mouth 0.11, of base 0.06. L. of handle 0.042. Shape as last. Black glaze, badly fired. Fourth century.

901. Inv. 713. One-handed bowl. From Grave 61. 1931. Ht. 0.04. Dm. of mouth 0.099, of base 0.05. L. of handle 0.034. Shape as last. Black glaze. Fourth century.

902. Inv. 648. One-handed bowl. From Riverside Cemetery, Grave 98. 1931. Ht. 0.037. Circ. 0.312. Dm. of mouth 0.10, of base 0.056. L. of handle 0.037. Shape as last. Black glaze, much worn. Fourth century.

903. Inv. 518. One-handed bowl. From East Cemetery. 1931. Ht. 0.0385. Circ. 0.311. Dm. of mouth 0.102, of base 0.055. Shape as before. Rim chipped. Handle missing. Black glaze, except for a disc of reserved red inside. Fourth century.

#### Plate 179.

904. Inv. 145. One-handed bowl. From the East Cemetery, at a depth of 0.90 m. 1931. Ht. 0.0435. Dm. of mouth 0.106, of base 0.055. L. of handle 0.042. Shape as preceding. Fragments missing. Black glaze. Scratched on the bottom  $\Gamma$ O. Fourth century.

905. Inv. 398. One-handed bowl. From the House of the Comedian, Room e, at a depth of 1.00 m. 1931. Ht. 0.048. Circ. 0.345. Dm. of mouth 0.1105, of base 0.06. L. of handle 0.04. Shape as preceding. Part of rim missing. Red glaze. Fourth century.

906. Inv. 397. One-handed bowl. From House A vii 4, Room

b, at a depth of 0.70 m. 1931. Ht. 0.041. Circ. 0.302. Dm. of mouth 0.099, of base 0.05. L. of handle 0.034. Shape as preceding. Black glaze, badly worn. Fourth century.

907. Inv. 92. One-handled bowl. From the East Cemetery, at a depth of 0.60 m. 1931. Ht. 0.041. Dm. of mouth 0.119, of base 0.074. L. of handle 0.038. Shape as preceding. Rim broken. Black glaze, badly burned. Fourth century.

908. Inv. A 42. One-handled bowl. From trench 1. 1928. Ht. 0.04, of foot 0.01. W. 0.15. Inner dm. 0.102, of foot 0.062. Shape as preceding. Broken at one side. Black glaze, much worn. Fourth century.

909. Inv. A 44. One-handled bowl. From trench 1. 1928. Ht. 0.05, of foot 0.01. W. 0.19. Inner dm. 0.13, of foot 0.07. Shape as preceding. Broken at side. Black circles on foot. Black glaze, much worn. Fourth century.

910. Inv. A 166. One-handled bowl. From trench 4. 1928. Ht. 0.35. Dm. of mouth 0.11. Shape as preceding. Fragment of body missing. Black glaze, shading streakily to red. Fourth century.

911. Inv. 518. One-handled bowl. From South Hill, Section Q. 1931. Ht. 0.0385. Circ. 0.311. Dm. of mouth 0.102, of base 0.055. Shape as preceding. Handle broken off. Rim chipped. Black glaze, except for a disc left in reserved red in the centre of the interior. Fourth century.

912. Inv. A 120. One-handled bowl. From trench 7. 1928. Ht. 0.04. Dm. 0.10. Shape as preceding. Handle missing. Black glaze, worn at rim. Fourth century.

913. Inv. 179. One-handled bowl. From South Hill, Section F, at a depth 0.90 m. below top of wall. 1931. Ht. 0.045. Circ. 0.325. Dm. of mouth 0.109, of base 0.06. Shape as preceding. Handle missing. Red clay. Fourth century.

914. Inv. 634. One-handled bowl. From South Hill, Section Q. 1931. Ht. 0.03. Circ. 0.27. Dm. of mouth 0.082, of base 0.051. Shape as preceding. Handle missing. Rim chipped. Black glaze, badly worn. Fourth century.

915. Inv. 675. One-handled bowl. From Grave 135. 1931. Ht. 0.044. Circ. 0.355. Dm. of mouth 0.117, of base 0.065. Shape as preceding. Handle missing. Black glaze, badly fired and worn. Fourth century.

916. Inv. 654. One-handled bowl. From Riverside Cemetery, Grave 94. 1931. Ht. 0.041. Circ. 0.353. Dm. of mouth 0.113, of base 0.066. Shape as preceding. Handle broken off. Rim chipped. Red glaze, much worn. Fourth century.

917. Inv. 456. One-handled bowl. From House A vi 2, Room c, at a depth of 0.50 m. 1931. Ht. 0.04. Circ. 0.324. Dm. of mouth 0.106, of base 0.055. Shape as preceding. Handle and part of rim missing. Red glaze, somewhat burned. Fourth century.

#### Plate 180.

918. Inv. 487. One-handled bowl. From South Hill, Section G, in the road. 1931. Ht. 0.044. Circ. 0.352. Dm. of mouth 0.114, of base 0.065. Shape as preceding. Handle broken off. Rim chipped. Black glaze, badly worn. Fourth century.

919. Inv. 664. One-handled bowl. From South Hill, Section G. 1931. Ht. 0.043. Circ. 0.349. Dm. of mouth 0.11, of base 0.062. Shape as preceding. Handle broken off. Black glaze, much worn. Fourth century.

920. Inv. 216. One-handled bowl. From House A vi 9, Room i, at a depth of 0.20 m. 1931. Ht. 0.041. Circ. 0.325. Dm. of mouth 0.104, of base 0.058. Shape as preceding. Handle broken. Black glaze, badly worn. Fourth century.

921. Inv. 350. One-handled bowl. From House 11, Room b, at a depth of 0.85 m. 1931. Ht. 0.028. Circ. 0.242. Dm. of mouth 0.077, of base 0.042. Shape as preceding. Most of handle missing. Red glaze. Fourth century.

922. Inv. 38. One-handled bowl. From South Hill, Section G, at a depth of 0.80 m. 1931. Ht. 0.04. Dm. of mouth 0.098, of base 0.046. L. of handle 0.036. Shape as preceding. Black glaze. Fourth century.

923. Inv. 186. One-handled bowl. From South Hill, Section



F, at a depth of 0.90 m. below top of wall. 1931. Ht. 0.03. Circ. 0.279. Dm. of mouth 0.091, of base 0.052. L. of handle 0.03. Shape as preceding. Black glaze. Fourth century.

924. Inv. 178. One-handled bowl. From South Hill, Section Q, at a depth of 0.50 m. 1931. Ht. 0.041. Circ. 0.335. Dm. of mouth 0.109, of base 0.064. L. of handle 0.041. Shape as preceding. Black glaze. Fourth century.

925. Inv. 70. One-handled bowl. From Riverside Cemetery, Grave 1. 1931. Ht. 0.04. Circ. 0.316. Dm. of mouth 0.104, of base 0.0565. L. of handle 0.038. Shape as preceding. Black glaze, somewhat worn. Fourth century.

926. Inv. 213. One-handled bowl. From House A vi 9, Room i, at a depth of 0.20 m. 1931. Ht. 0.036. Circ. 0.289. Dm. of mouth 0.019, of base 0.064. L. of handle 0.041. Shape as preceding. Black glaze, badly worn. Fourth century.

927. Inv. 212. One-handled bowl. From House A vi 9, Room i, at a depth of 0.20 m. 1931. Ht. 0.039. Circ. 0.312. Dm. of mouth 0.099, of base 0.051. L. of handle 0.034. Shape as preceding. Black glaze, much worn. Fourth century.

928. Inv. A 201. One-handled bowl. From South Hill. 1928. Ht. 0.045. Dm. 0.10. Shape as preceding. Red glaze, much worn. Fourth century.

929. Inv. 453. One-handled bowl. From East Cemetery. 1931. Ht. 0.031. Circ. 0.258. Dm. of mouth 0.082, of base 0.042. L. of handle 0.033. Shape as preceding. Black glaze, much worn. Fourth century.

930. Inv. 240. One-handled bowl. From Riverside Cemetery, Grave K. 1931. Ht. 0.042. Circ. 0.35. Dm. of mouth 0.111, of base 0.063. L. of handle 0.04. Shape as preceding. Black glaze, much burned. Fourth century.

#### Plate 181.

931. Inv. 214. One-handled bowl. From House A vi 9, Room i, at a depth of 0.20 m. 1931. Ht. 0.041. Circ. 0.345. Dm. of mouth 0.11, of base 0.057. L. of handle 0.042. Shape as preceding. Rim chipped. Black glaze, badly worn. Fourth century.



932. Inv. 399. One-handled bowl. From House A vii 6, at a depth of 0.30 m. 1931. Ht. 0.049. Circ. 0.369. Dm. of mouth 0.118, of base 0.059. L. of handle 0.038. Shape as preceding. Black glaze, badly worn. Fourth century.

933. Inv. 541. One-handled bowl. From House A vi 5, Room g, at a depth of 0.75 m. 1931. Ht. 0.039. Circ. 0.286. Dm. of mouth 0.093, of base 0.047. Shape as preceding. Handle broken off. Rim chipped. Black glaze, badly worn. Fourth century.

934. Inv. 376. One-handled bowl. From South Hill, Section F, at a depth of 0.80 m. 1931. Ht. 0.041. Circ. 0.322. Dm. of mouth 0.106, of base 0.052. Shape as preceding. Handle and fragment of body missing. Black glaze, much worn. Fourth century.

935. Inv. 524. One-handled bowl. From East Cemetery. 1931. Ht. 0.021. Circ. 0.132. Dm. of mouth 0.04, of base 0.022. Shape as preceding. Handle and part of rim missing. Black glaze. Fourth century.

936. Inv. 154. One-handled bowl. From the House of the Comedian, Room e, at a depth of 0.98 m. 1931. Ht. 0.044. Dm. of mouth 0.107, of base 0.056. Shape as preceding. Handle and part of body missing. Black glaze, badly worn. Fourth century.

937. Inv. 303. One-handled bowl. From East Cemetery. 1931. Ht. 0.025. Circ. 0.21. Dm. of mouth 0.065, of base 0.036. Shape as preceding. Handle missing. Red clay without glaze. Fourth century.

938. Inv. 351. One-handled bowl. From House 11, Room j, at a depth of 0.60 m. 1931. Ht. 0.045. Circ. 0.316. Dm. of mouth 0.077, of base 0.042. Shape as preceding. Handle missing. Black glaze, much worn. Fourth century.

939. Inv. 594. One-handled bowl. From East Cemetery. 1931. Ht. 0.04. Circ. 0.321. Dm. of mouth 0.105, of base 0.053. Shape as preceding. Handle broken off. Black glaze, badly worn. Fourth century.

940. Inv. 436. One-handled bowl. From East Cemetery. 1931. Ht. 0.032. Circ. 0.265. Dm. of mouth 0.085, of base 0.038.

Shape as preceding. Handle and part of body missing. Coarse red clay without glaze. Fourth century.

**941.** Inv. A 124. One-handled bowl. From South Hill. 1928. Ht. 0.045. Dm. 0.10. Shape somewhat similar to preceding, but deeper. Small pieces missing from body and base. Reddish-black clay. The vase was misshapen in firing. Fourth century.

**942.** Inv. 747. Half of a one-handled bowl. From East Cemetery. 1931. Handle missing. Black glaze, except on the bottom, which is left in the natural color of the clay. Scratched on the bottom N. Fourth century.

### Plate 182.

**943.** Inv. 707. Two-handled bowl. From Riverside Cemetery, Grave 64. 1931. Ht. 0.178. Circ. 0.965. Dm. of mouth 0.312, of base 0.113. W. of rim 0.025, of handles 0.02. L. of handles 0.12. Deep body, small offset base, wide flat rim, small horizontal loop handles set below the rim. Many fragments of body missing. Coarse red clay, without glaze or paint. Late fifth or early fourth century.

**944.** Inv. 194. Two-handled bowl. From South Hill, Section G, at a depth of 0.30 m. 1931. Ht. 0.077. Circ. 0.735. Dm. of mouth 0.237, of base 0.10. W. of rim 0.012. Wide, shallow body with upper and lower parts meeting at a sharp angle, wide, horizontal rim, and small foot. Both handles, which were attached to body below the level of the rim, now missing. Coarse red clay, without glaze or paint. Fourth century.

**945.** Inv. 442. Two-handled bowl. From South Hill, Section G. 1931. Ht. 0.078. Dm. of mouth 0.14, of base 0.051. L. of handle 0.112. Wide body curving in at the top and more sharply below. No base. Up-curving handles attached at widest point. Large parts of the body and one handle missing. Buff-red clay, without glaze or paint. Fourth century.

**946.** Inv. 231. Scyphus. From Riverside Cemetery, Grave 31. 1931. Ht. 0.055. Circ. above handles 0.219. Dm. of mouth 0.071, of base 0.036. Wide, deep body, curving gradually to the

offset base. The handles, attached below the rim, slope upward and outward. Black glaze inside, on base and on lower part of exterior.

Cf. Ure, *Sixth and Fifth Century Pottery from Rhitsona*, Pl. VIII, no. 112.45, where, however, the black band is the upper. Fifth century.

**946 A.** Inv. 85. Scyphus. From Riverside Cemetery, Grave 3. 1931. Ht. 0.126. Circ. 0.51. Dm. of mouth 0.156, of base 0.08. L. of handle 0.036. One handle missing. Reddish clay, the upper half painted red. Fifth century.

### Plate 183.

**947.** Inv. 744. Scyphus. From East Cemetery. 1931. Ht. 0.089. Circ. 0.324. Dm. of mouth 0.108, of base 0.071. L. of handles 0.031. Wide body curving very gradually to a slightly offset foot. Loop handles set horizontally just below lip. Body broken. Black glaze.

Cf. Ure, *Black Glaze Pottery from Rhitsona*, Pl. X, nos. 5 and 6. Early fifth century.

**948.** Inv. 743. Scyphus. From East Cemetery. 1931. Ht. 0.098. Circ. 0.39. Dm. of mouth 0.123, of base 0.076. L. of handles 0.035. Shape similar to preceding. Body badly broken. Black glaze, much worn. Early fifth century.

**949.** Inv. 701. Scyphus. From East Cemetery. 1931. Ht. 0.105. Circ. 0.42. Dm. of mouth 0.133, of base 0.088. L. of handle 0.039. Shape similar to preceding, except that the curve of the body above the foot is somewhat more pronounced. One handle missing. Rim broken. Black glaze. Cf. Langlotz, *Gr. Vasen in Würzburg*, Pl. 222, no. 685. Mid-fifth century.

**950.** Inv. 291. Scyphus. From the East Cemetery, at a depth of 0.50 m. 1931. Ht. 0.10. Dm. of base 0.076. Shape as no. 951. Both handles and part of one side missing. Black glaze. Mid-fifth century.

**951.** Inv. 131. Scyphus. From the East Cemetery, at a depth of 0.50 m. 1931. Ht. 0.111. Circ. 0.422. Dm. of mouth 0.1335,

of base 0.083. L. of handle 0.0385. The curve of the body above the foot is more pronounced. One handle and part of one side missing. Black glaze, except for a narrow stripe reserved just above the base. Mid-fifth century.

952. Inv. 301. Scyphus. From the East Cemetery, at a depth of 0.50 m. 1931. Ht. 0.052. Circ. 0.182. Dm. of mouth 0.058, of base 0.035. L. of handle 0.024. Wider handles and slenderer body. Black glaze. Late fifth century.

953. Inv. 94. Scyphus. From the East Cemetery, at a depth of 0.70 m. 1931. Ht. 0.121. Dm. of mouth 0.148, of base 0.099. L. of handle 0.40. Shape as no. 947. One handle and parts of body missing. Black glaze. Early fifth century.

954. Inv. 219. Scyphus. From the East Cemetery, at a depth of 0.70 m. 1931. Ht. 0.152. Circ. 0.488. Dm. of mouth 0.152, of base 0.09. L. of handle 0.04. Deeper body than preceding, but still with very gradual curve. Black glaze, shading to red. Mid-fifth century.

955. Inv. 748. Scyphus. From East Cemetery. 1931. Ht. 0.106. Dm. of base 0.076. L. of handle 0.038. Shape similar to no. 950. One handle and about half of body missing. Black glaze, badly worn. Mid-fifth century.

956. Inv. 129. Scyphus. From the East Cemetery, 2 m. east of the main trench at a depth of 0.40 m. 1931. Preserved ht. 0.0405. Circ. 0.185. Dm. of mouth 0.057. L. of handle 0.027. Shape as no. 949. Base and parts of body missing. Red glaze shading to black. Mid-fifth century.

957. Inv. 206. Scyphus. From the East Cemetery, Grave 103. 1931. Ht. 0.066. Circ. 0.296. Dm. of mouth 0.093, of base 0.061. L. of handle 0.028. Shape similar to no. 949. One handle and part of body missing. Red clay, with traces of burning on base. Mid-fifth century.

#### Plate 184.

958. Inv. 89. Scyphus. From the East Cemetery, at a depth of 0.60 m. 1931. Ht. 0.103. Circ. 0.377. Dm. of mouth 0.1212, of base 0.075. L. of handle 0.033. Shape similar to no. 949. One

side is burned black; the other has brown-red marks on the buff clay. Mid-fifth century.

959. Inv. 218. Scyphus. From the East Cemetery, at a depth of 0.80 m. 1931. Ht. 0.116. Circ. 0.405. Dm. of mouth 0.128, of base 0.088. L. of handle 0.041. Shape similar to no. 949. Parts of the body missing. Black glaze. Mid-fifth century.

960. Inv. 201. Scyphus. From the East Cemetery, at a depth of 0.70 m. 1931. Ht. 0.105. Circ. 0.375. Dm. of mouth 0.119, of base 0.084. L. of handle 0.033. Shape similar to no. 949. Black glaze. Mid-fifth century.

961. Inv. 529. Scyphus. From the East Cemetery, at a depth of 0.50 m. 1931. Ht. 0.109. Circ. 0.376. Dm. of mouth 0.119, of base 0.081. L. of handle 0.036. Shape similar to no. 949. Rim chipped. Black glaze, badly worn. Mid-fifth century.

962. Inv. 730. Scyphus. From East Cemetery. 1931. Ht. 0.095. Dm. of base 0.035. Shape similar to no. 965. One handle and a large part of body missing. Black glaze. Mid-fifth century.

963. Inv. 720. Scyphus. From East Cemetery. 1931. Ht. 0.084. Circ. 0.282. Dm. of mouth 0.093, of base 0.06. L. of handle 0.03. Shape similar to no. 949. One handle and fragments of body missing. Black glaze. Mid-fifth century.

964. Inv. 700. Scyphus. From East Cemetery. 1931. Ht. 0.096. Circ. 0.375. Dm. of mouth 0.122, of base 0.076. L. of handle 0.036. Shape similar to no. 949. Rim chipped. Black glaze, badly worn on the exterior of the vase. Mid-fifth century.

965. Inv. A 198. Scyphus. From South Hill. 1928. Ht. 0.10. Dm. of base 0.05. Body is deep and tapers to a very small base. Both handles missing and body broken. Black glaze. First half of fourth century.

966. Inv. 435. Scyphus. From the East Cemetery, at a depth of 0.85 m. 1931. Ht. 0.087. Dm. of mouth 0.088, of base 0.046. Shape as last. Both handles missing. Rim and base chipped. Black glaze. First half of fourth century.

967. Inv. 745. Scyphus. From East Cemetery. 1931. Ht. 0.108. Dm. of base 0.051. L. of handle 0.034. Shape as no. 963.

Most of rim and one handle missing. Black glaze. First half of fourth century.

968. Inv. A 196. Scyphus. From South Hill. 1928. Ht. 0.075. Dm. of mouth 0.072, of base 0.038. Shape similar to no. 952, but more tapering. Both handles missing. Black glaze. Late fifth or early fourth century.

969. Inv. 53. Lower part of scyphus. From House A vii 2, Room b, at a depth of 1.28 m. 1931. Preserved ht. 0.064. Dm. of base 0.04. Shape similar to last. Black glaze, except on bottom. Late fifth or early fourth century.

970. Inv. 205. Scyphus. From the East Cemetery, at a depth of 0.70 m. 1931. Ht. 0.076. Circ. 0.28. Dm. of mouth 0.093, of base 0.052. L. of handle 0.029. Shape similar to no. 950. One side of rim chipped. Black glaze. Second half of fifth century.

#### Plate 185.

971. Inv. 288. Scyphus. From the East Cemetery, at a depth of 0.40 m. 1931. Ht. 0.112. Circ. 0.34. Dm. of mouth 0.111, of base 0.053. L. of handle 0.038. Shape as no. 966. Black glaze.

Cf. Ure, *Black Glaze Pottery from Rhitsona*, Pl. XVII, 4. First half of fourth century.

972. Inv. 95. Scyphus. From the East Cemetery, at a depth of 0.40 m. 1931. Ht. 0.119. Circ. 0.36. Dm. of mouth 0.12, of base 0.064. L. of handle 0.037. Shape as last. Fragment of body missing. Red clay, badly burned. First half of fourth century.

973. Inv. 358. Scyphus. From the East Cemetery, at a depth of 0.40 m. 1931. Ht. 0.098. Circ. 0.313. Dm. of mouth 0.103, of base 0.046. Shape as last. Parts of body and of handles missing. Black glaze, badly worn. First half of fourth century.

974. Inv. 287. Scyphus. From the East Cemetery, at a depth of 1.10 m. 1931. Ht. 0.11. Circ. 0.341. Dm. of mouth 0.113, of base 0.067. L. of handles 0.035. Shape similar to last. Black glaze, except for a band reserved in the red clay just above the base. First half of the fourth century.

975. Inv. 229. Scyphus. From Riverside Cemetery, Grave



26. 1931. Ht. 0.104. Circ. 0.334. Dm. of mouth 0.109, of base 0.055. L. of handle 0.04. Shape as last. Black glaze, badly worn. First half of fourth century.

976. Inv. 230. Scyphus. From Riverside Cemetery, Grave 27. 1931. Ht. 0.103. Circ. 0.337. Dm. of mouth 0.115, of base 0.053. L. of handles 0.035. Shape as preceding. Many fragments of body missing. Black glaze, badly burned. First half of the fourth century.

977. Inv. 104. Scyphus. From South Hill, Section F, at a depth of 0.90 m. below top of wall. 1931. Preserved ht. 0.098. Circ. 0.315. Dm. of mouth 0.108, of base 0.053. W. of rim 0.007. Shape as last, but with a more pronounced rim. Both handles missing. Rim chipped. Black glaze. First half of the fourth century.

978. Inv. 223. Scyphus. From Riverside Cemetery, Grave 29. 1931. Ht. 0.079. Circ. 0.276. Dm. of mouth 0.089, of base 0.046. L. of handle 0.031. Shape as last. Two fragments missing from body. Black glaze, badly worn. First half of the fourth century.

979. Inv. A 195. Scyphus. From South Hill. 1928. Ht. 0.08. Dm. of base 0.04. Shape as last. Handles missing and body broken. Black glaze. First half of the fourth century.

980. Inv. A 197. Scyphus. From South Hill. 1928. Ht. 0.075. Dm. of mouth 0.085, of base 0.053. Shape as last. Handles missing and body badly broken. Half of vase is black and the other half red. First half of the fourth century.

#### Plate 186.

981. Inv. 69. Scyphus. From Riverside Cemetery, Grave 5. 1931. Ht. 0.043. Circ. 0.251. Dm. of mouth 0.08, of base 0.058. Wide horizontally set loop handles; low shallow body, offset foot. Black glaze, much worn.

Cf. Ure, *Black Glaze Pottery from Rhitsona*, Pl. XVII, no. 11, and Langlotz, *Gr. Vasen in Würzburg*, Pl. 223, nos. 692 and 707. First half of fourth century.

982. Inv. 238. Scyphus. From Riverside Cemetery, Grave 27. 1931. Ht. 0.043. Circ. 0.316. Dm. of mouth 0.101, of base 0.069. L. of handles 0.042. Shape as last. Fragment of rim missing. Black glaze, badly worn. First half of the fourth century.

983. Inv. 732. Scyphus. From East Cemetery. 1931. Ht. 0.042. Circ. 0.251. Dm. of mouth 0.079, of base 0.059. L. of handle 0.034. Shape as last. Parts of one handle and of body missing. Black glaze. First half of the fourth century.

984. Inv. 679. Scyphus. From Grave 123. 1931. Ht. 0.043. Circ. 0.255. Dm. of mouth 0.082, of base 0.059. L. of handle 0.033. Shape as last. Rim chipped. One handle missing. Black glaze. First half of the fourth century.

985. Inv. A 207. Scyphus. From South Hill. 1928. Ht. 0.045. Dm. 0.08. Shape as last. Both handles and parts of body missing. Black glaze. First half of the fourth century.

986. Inv. A 121. Scyphus. From South Hill. 1928. Ht. 0.042. Dm. 0.085. Shape as last. Handles missing. Rim chipped. Black glaze on thin clay. First half of the fourth century.

987. Inv. 63. Scyphus. From Riverside Cemetery, Grave 12. 1931. Ht. 0.04. Circ. 0.355. Dm. of mouth 0.114, of base 0.049. L. of handle 0.029. Shape as last. One handle missing. Spiral in centre of the interior. Black glaze. First half of the fourth century.

988. Inv. 465. Scyphus. From East Cemetery. 1931. Ht. 0.037. Circ. 0.36. Dm. of mouth 0.116, of base 0.043. L. of handle 0.039. Shape as last. One handle and fragments of body missing. Very fine clay. Black glaze. First half of the fourth century.

989. Inv. 517. Scyphus. From East Cemetery. 1931. Ht. 0.043. Circ. 0.267. Dm. of mouth 0.084, of base 0.054. L. of handle 0.035. Shape as last. One handle missing. Black glaze, badly worn. First half of the fourth century.

990. Inv. 200. Scyphus. From the East Cemetery, Grave 115. 1931. Ht. 0.049. Circ. 0.165. Dm. of mouth 0.051, of base 0.033. L. of handles 0.024. Deep vase, tapering to offset foot. The

horizontal loop handles are made in one with the body. Buff clay. Fourth century.

991. Inv. 302. Scyphus. From the East Cemetery, at a depth of 0.40 m. 1931. Found inside # (R 132). Ht. 0.036. Circ. 0.134. Dm. of mouth 0.044, of base 0.028. Shape as last. Base eaten away by dampness. Buff clay. Fourth century.

992. Inv. 298. Scyphus. From East Cemetery. 1931. Ht. 0.034. Circ. 0.132. Dm. of base 0.027. Shape as last. One handle missing. Buff clay turned grey by firing. Fourth century.

993. Inv. 65. Scyphus. From Riverside Cemetery, a grave destroyed by the river. 1931. Ht. 0.036. Dm. of mouth 0.042, of base 0.028. L. of handles 0.01. Shape as last. Lower part red; upper part left in the buff color of the clay. Fourth century.

994. Inv. A 70. Miniature scyphus. From trench 10. 1928. Ht. 0.035. Dm. of mouth 0.05. Small vase with flaring lip, engaged handles and high base. Buff clay. Fourth century.

995-1001. Invs. A 68-69 and A 72-76. From trench 10. 1928. Identical with last. Fourth century.

1002. Inv. 718. Two-handled bowl. From South Hill, Section F. 1931. Ht. 0.026. Circ. 0.22. Dm. of mouth 0.072, of base 0.034. Low shallow vase with engaged handles. Black glaze, except for a reserved band outside near rim and the rim itself, on which are black dots. Fourth century.

1003. Inv. 29. Two-handled bowl. From House 8, Room *f*, at a depth of 0.70 m. 1931. Ht. 0.031. Circ. 0.273. Dm. of mouth 0.063, of body 0.085. Rim turned over like a cothon. Both handles missing. Round on the bottom. Inside white. Rim decorated with narrow black stripes. Fourth century.

1004. Inv. 68. Two-handled bowl. From Riverside Cemetery, Grave 8. 1931. Ht. 0.035. Dm. of mouth 0.092. Low round body without a foot, a flaring lip and two vertical handles, one of which is now broken. Small knobs below rim, midway between handles. Buff clay. Fourth century.

1005. Inv. A 211. Two-handled bowl. From South Hill. 1928. Ht. 0.035. Dm. 0.055. Shape somewhat like last, but

narrower and taller. Black bands on brown clay. Rim broken. Fourth century.

Plate 187.

1006. Inv. 294. Two-handled bowl with cover. From the East Cemetery, at a depth of 0.50 m., in a stamnos burial. 1931. Ht. of bowl 0.052, of cover 0.05. Circ. of bowl 0.345, of cover 0.389. Dm. of mouth 0.101, of base 0.075, of cover 0.125, of knob on cover 0.058. Wide, low bowl with a small foot. It is grooved at the top to receive a broad cover with a large flat knob, depressed in the centre. Black glaze over all except the knob which is reserved and decorated with two circular bands of black.

Cf. Ure, *Black Glaze Pottery from Rhitsona*, Pl. XV, 4 (cover missing). Fourth century.

1007. Inv. 208. Two-handled bowl with cover. From the East Cemetery. 1931. Ht. of bowl 0.047, of cover 0.055. Circ. of bowl 0.35, of cover 0.384. Dm. of mouth 0.11, of base 0.066, of cover 0.119, of knob on cover 0.0525. L. of handles 0.034. W. of handles 0.016. Shape similar to last. Black glaze, except for knob, which is reserved, but decorated with black bands. Fourth century.

1008. Inv. 233. Two-handled bowl with cover. From Riverside Cemetery, Grave 13. 1931. Ht. of vase 0.055, of cover 0.039. Dm. of mouth 0.12, of base 0.068, of cover 0.133, of knob on cover 0.034. L. of handles 0.025. W. of handles 0.018. Shape similar to preceding, but with smaller knob. Parts of vase and cover missing. Buff clay. Traces of black stripes on cover. Fourth century.

1009. Inv. 150. Two-handled bowl with cover. From the East Cemetery, near Grave 105, at a depth of 0.60 m. 1931. Ht. of bowl 0.055, of cover 0.05-0.055. Circ. of bowl 0.382, of cover 0.415. Dm. of mouth 0.119, of base 0.069, of cover 0.133, of knob on cover 0.053. L. of handles 0.038. W. of handles 0.015. Shape as no. 1006. Body and cover both covered with black glaze except for the knob and two stripes on the cover which are left reserved in the red clay. Fourth century.

1010. Inv. 151. Two-handled bowl with cover. From the House of the Comedian, Room e, at a depth of 0.98 m. 1931. Ht.

of bowl 0.067, of cover 0.065. Circ. of bowl 0.575, of cover 0.614. Dm. of mouth 0.178, of base 0.088, of cover 0.188, of knob on cover 0.074. L. of handle 0.046. W. of handle 0.022. Shape as last. One handle and parts of body and of cover missing. Black glaze, much worn, over all, except for two stripes left reserved in the greyish clay of the cover. Fourth century.

1011. Inv. 653. Two-handled bowl. From the East Cemetery, at a depth of 0.40 m. 1931. Ht. 0.051. Circ. 0.335. Dm. of mouth 0.104, of base 0.065. L. of handle 0.028. Shape as last. Cover and fragments of body missing. Black glaze, badly worn. Fourth century.

1012. Inv. 127. Two-handled bowl. From the East Cemetery, at a depth of 0.90 m. 1931. Ht. 0.061, of base 0.009. Circ. 0.37. Dm. of mouth 0.11, of base 0.058. L. of handle 0.035. Shape as last. Cover, one handle and fragments of body missing. Black glaze. Fourth century.

1013. Inv. A 122. Two-handled bowl. From South Hill. 1928. Ht. 0.04. Dm. 0.09. Shape similar to last. Cover missing. Rim chipped. Handles broken. Black glaze, much worn. Fourth century.

#### Plate 188.

1014. Inv. 141. Two-handled bowl with cover. From the East Cemetery, Grave 106, at a depth of 0.30 m. 1931. Ht. of bowl 0.05, of cover 0.04. Circ. of bowl 0.285, of cover 0.31. Dm. of mouth 0.088, of base 0.054, of cover 0.097, of knob on cover 0.043. L. of handles 0.093. Shape similar to preceding, except that the handles curve upward. Black glaze over all, showing traces of burning. Depression in centre of knob. Fourth century.

1015. Inv. 677. Two-handled bowl with cover. From Grave 145. 1931. Ht. of bowl 0.046, of cover 0.044. Circ. of bowl 0.35, of cover 0.356. Dm. of mouth 0.099, of base 0.066, of cover 0.108, of knob on cover 0.028. L. of handles 0.12. Shape similar to preceding, but with a smaller, more moulded knob, and a raised circular ridge midway between it and the rim. Black glaze. Fourth century.



1016. Inv. 143. Two-handled bowl with cover. From the East Cemetery, at a depth between 0.30 and 0.60 m. 1931. Ht. of bowl 0.053, of cover 0.051, of base 0.01. Circ. of bowl 0.404, of cover 0.436. Dm. of mouth 0.125, of base 0.063, of cover 0.136, of knob on cover 0.053. L. of handles 0.13. Shape as no. 1014. Black glaze except for knob and band on cover left reserved in the buff clay. Fourth century.

1017. Inv. 672. Two-handled bowl with cover. From Riverside Cemetery, Grave 142. 1931. Ht. of bowl 0.056, of cover 0.036. Circ. of bowl 0.38, of cover 0.39. Dm. of mouth 0.106, of base 0.066, of cover 0.117. L. of handles 0.131. Shape as preceding. Knob on cover broken. Exterior black glaze, much worn. Interior left in the red color of the clay. Fourth century.

1018. Inv. 669. Two-handled bowl with cover. From Riverside Cemetery, Grave 147. 1931. Ht. of bowl 0.044, of cover 0.035. Circ. of bowl 0.252, of cover 0.266. Dm. of mouth 0.074, of base 0.046, of cover 0.084, of knob on cover 0.027. L. of handles 0.102. Shape similar to preceding, but somewhat taller in proportion to the width. Black glaze except for reserved bands around the foot and the edge of cover. Fourth century.

1019. Inv. 490. Two-handled bowl with cover. From Grave 121. 1931. Ht. of bowl 0.039, of cover 0.033. Circ. of bowl 0.23, of cover 0.229. Dm. of mouth 0.065, of base 0.046, of cover 0.07, of knob on cover 0.024. L. of handles 0.075. Shape similar to last. Black glaze. Fourth century.

1020. Inv. 656. Two-handled bowl with cover. From Riverside Cemetery, Grave 92. 1931. Ht. of bowl 0.0335, of cover 0.029. Circ. of bowl 0.245, of cover 0.241. Dm. of mouth 0.068, of base 0.04, of cover 0.076, of knob on cover 0.033. L. of handles 0.092. Shape similar to last. Rim of cover chipped. Black glaze, badly fired. Fourth century.

1021. Inv. 64. Two-handled bowl with cover. From Riverside Cemetery. 1931. Ht. of bowl 0.046, of cover 0.031, of knob 0.011. Circ. of bowl 0.202, of cover 0.21. Dm. of mouth 0.059, of base 0.029, of cover 0.064. Tall shape with small, offset foot and



handles rising close to body. Two incised circular lines on cover. Black glaze. Fourth century.

1022. Inv. 567. Two-handled bowl with cover. From Riverside Cemetery, Grave 168. 1931. Ht. of bowl 0.035, of cover 0.036. Circ. of bowl 0.27, of cover 0.26. Dm. of mouth 0.073, of cover 0.082, of knob on cover 0.022. Shape similar to no. 1018. Handles broken off. Cover chipped. Black glaze over all except for short stripes on the rim, which are left reserved in the color of the clay. Fourth century.

1023. Inv. 142. Two-handled jar with cover. From the East Cemetery, at a depth between 0.30 and 0.60 m. 1931. Ht. of jar 0.075, of cover 0.036, of handles 0.03. Circ. of jar 0.231, of cover 0.135. Dm. of mouth 0.031, of cover 0.042, of base 0.04, of knob 0.022. W. of handles 0.006. Tall vase with high vertical handles, a development of shape no. 1021. Brownish glaze except for top of cover and base, which are left reserved in the buff clay. Fourth century.

#### Plate 189.

1024. Inv. A 216. Cover. From South Hill. 1928. Pointed knob and curving, plain body. Red-brown paint on reddish-buff clay, somewhat worn. Fourth century.

1025. Inv. 191. Cover. From the South Hill, Section F, at a depth of 0.40 m. 1931. Shape as 1014. Ht. 0.028. Circ. 0.291. Dm. 0.093, of knob 0.036. Red glaze. Fourth century.

1026. Inv. 543. Cover. From the South Hill, Section F. 1931. Ht. 0.036. Circ. 0.285. Dm. of cover 0.089, of knob 0.027. Shape as no. 1019. Rim chipped. Black glaze. Fourth century.

1027. Inv. A 222. Cover. From the South Hill. 1928. Ht. 0.05. Dm. 0.05. Well-marked rim around the edge. Knob broken off. Red paint on buff clay. Fourth century.

1028. Inv. 36. Cover. From House 8, Room *g*, at a depth of 0.60 m. 1931. Circ. 0.392. Dm. 0.125. Slightly concave on the inside, with many circular ridges on top. Two small holes, close together, near the edge. Plain red clay. Fourth century.

1029. Inv. 450. Cover. From the South Hill, Section Q, at a

depth of 0.30 m. 1931. Ht. 0.026. Circ. 0.276. Dm. 0.086, of knob 0.035. Shape similar to no. 1018. Rim chipped. Black glaze. Fourth century.

1030. Inv. 15. Cover. From the House of the Comedian, Room j, at a depth of 0.80 m. 1931. Ht. 0.044. Circ. 0.313. Dm. 0.078. Higher than preceding. Knob missing. Light red clay with black stripes. Fourth century.

1031. Inv. A 209. Cover. From trench 11. 1928. Ht. 0.03. Dm. 0.035. Small round cover with a tiny knob. Knob chipped. Black glaze, badly worn. Fourth century.

1032. Inv. A 208. Cover. From trench 11. 1928. Dm. 0.03. Perforated round cover; five holes. Red clay. Fourth century.

1033. Inv. 416. Cover. From near House of the Comedian. 1931. Ht. 0.028. Circ. 0.261. Dm. 0.075. Shape somewhat similar to no. 1030. Knob broken off. Black glaze. Fourth century.

1034. Inv. A 218. Cover. From trench 11. 1928. Ht. 0.105. Dm. 0.08. Round cover with tall moulded knob or handle. Knob chipped. Black glaze on the exterior. Buff inside. Fourth century.

1035. Inv. 306. Cover. From the South Hill, Section F, at a depth of 0.75 m. 1931. Ht. 0.066. Circ. 0.189. Dm. 0.061. Same type as last, but with less angular outlines. Black glaze, decorated with two depressed lines. Fourth century.

1036. Inv. 544. Cover. From South Hill, Section F. 1931. Preserved ht. 0.043. Dm. of knob 0.032. Small, tall cover as last but with a broad knob and a moulded body. Black glaze except for a reserved band perforated with large holes. Fourth century.

1037. Inv. A 219. Cover. From trench 11. 1928. Ht. 0.03. Dm. 0.105. Wide flat cover with knob, now broken off. Black glaze with reserved bands. Inside buff.

Cf. *B.S.A.* XXVII, 1925-6, Pl. XXI, b. End of fifth or beginning of fourth century.

1038. Inv. 485. Pyxis. From the South Hill, Section G, at a depth of 1.00 m. 1931. Ht. 0.042. Circ. 0.182. Dm. of mouth

0.046, of base 0.053. Moulded foot and base. Slightly concave sides. Black glaze, except for wide reserved band around base. Scratched on the bottom  $\Sigma N \circ 1$ . End of fifth century.

1039. Inv. 467. Pyxis. From House 13, Room *b*, at a depth of 0.45 m. 1931. Ht. 0.04. Dm. of base 0.062. Shape similar to last. One side of vase missing. Black glaze, except on the bottom, which is reserved. Scratched on the bottom  $\Sigma N$ . End of fifth century.

1040. Inv. 31. Pyxis. From House 8, Room *a*, at a depth of 0.80 m. 1931. Ht. 0.039. Circ. 0.202. Dm. of rim 0.078, of base 0.074. Moulded lip and gently flaring concave body. Black glaze. End of fifth century.

1041. Inv. A 188. Pyxis. From trench 10. 1928. Ht. 0.042. Circ. 0.183. Nearly straight sides, moulded foot, and a rim and edge at the top to receive a cover, now missing. Black glaze. On the red base is a black dot inclosed by a black circle. End of fifth century.

1042. Inv. A 140. Sixteen pyxides. From various places on South Hill. 1928. These are similar in type to the last. Those that are grooved at the upper edge had covers; the others, which are rounded at the lip, probably did not. Some are red, but the majority are covered with black glaze. End of the fifth century.

#### Plate 190.

1043. Inv. A 214. Tray. From trench 7. 1928. Ht. 0.03. L. 0.115. W. 0.115. Square tray with a raised edge. Plain buff clay. Fourth century.

1044. Inv. 177. Plate. From the South Hill, Section Q. 1931. Ht. 0.04, of base 0.016, of lip 0.02. Dm. of mouth 0.235, of base 0.14, of central depression 0.055. Wide, flat plate with straight, overhanging lip and a broad central depression. Part of rim missing. Black glaze, except for reserved band around edge. Fourth century.

1045. Inv. 380. Plate. From South Hill, Section Q. 1931. Ht. 0.038, of rim 0.019. Dm. of mouth 0.223, of base 0.123, of the

central depression 0.053. Shape as last. Four large fragments broken from rim. Black glaze. Fourth century.

1046. Inv. A 230. Plate. From trench 13. 1928. Ht. 0.04. Dm. 0.20. Shape as preceding. Badly broken. Red inside. Black glaze on the bottom. Fourth century.

1047. Inv. 546. Plate. From South Hill, Section Q. 1931. Ht. 0.021, of rim 0.013. Dm. of mouth 0.12, of base 0.078. Shape as preceding. Badly broken. Black glaze. Fourth century.

1048. Inv. 439. Plate. From South Hill, Section Q. 1931. Ht. 0.034. Dm. of base 0.085, of central depression 0.035. Depth of rim 0.013. Shape as preceding. Badly broken. Black glaze, badly fired and worn. Fourth century.

1049. Inv. 382. Plate. From South Hill, Section F. 1931. Ht. 0.035, of rim 0.014. Dm. of base 0.094, of central depression 0.039. Shape as preceding. Much of vase is missing. Black glaze, badly worn. Fourth century.

1050. Inv. 156. Plate. From the House of the Comedian, Room *d*, at a depth of 1.14 m. 1931. Ht. 0.036, of base 0.017, of rim 0.019. Dm. of mouth 0.183, of base 0.096. Shape as preceding. Parts of base and body missing. Black glaze. Fourth century.

1051. Inv. 383. Plate. From the House of the Comedian, Room *e*, at a depth of 1.50 m. 1931. Ht. 0.027, of rim 0.017. Dm. of base 0.082, of central depression 0.036. Shape as last. Black glaze, except for reserved bands around depression and outer edge. Most of rim missing. Fourth century.

1052. Inv. 19. Plate. From room east of the House of the Comedian. 1931. Ht. 0.038, of rim 0.021. Circ. 0.64. Dm. of rim 0.198, of base 0.103, of depression 0.052. Shape as preceding. Rim chipped. Black glaze with bands left reserved in the light red clay. Fourth century.

#### Plate 191.

1053. Inv. 381. Plate. From the South Hill, Section F, north of the road, at a depth of 0.40 m. 1931. Ht. 0.028. Dm. of mouth 0.158, of base 0.10, of central depression 0.042. Shape similar to preceding. Rim chipped. Black glaze. Fourth century.

1054. Inv. 48. Plate. From House A vii 4, Room e, at a depth of 0.40 m. 1931. Ht. 0.047. Dm. at rim 0.20, at base 0.083. Shape similar to preceding, but with much smaller depression. Circles on top around centre and circular grooves on the bottom. Black glaze, badly worn on top. Fourth century.

1055. Inv. A 313. Plate with depression. From trench 11. 1928. Dm. 0.185. Shape as preceding. Black glaze with reserved bands. Much chipped and broken. Scratched on the base HA. See illustration. Fourth century.

1056. Inv. A 112. Plate. From trench 8. 1928. Ht. 0.02. Dm. 0.08. The rim curves over slightly on the inside. Black glaze, much worn. Fourth century. Illustration shows the bottom.

1057. Inv. A 314. Plate with depression. From trench 10. 1928. Ht. 0.03. Dm. 0.18. Shape as no. 1044. Much broken. Black glaze. Scratched on the under side ΡΗΔΔΓΟΞ and ΟΞΥΒΑ = ὀξύβαφον which establishes the name of such a shallow cup or saucer. Cf. Cratinus, *Πυτίνη*, 8, 6; Aristophanes, *Birds*, 359; Antiphanes, *Μύστις*, 1, 5; Eubulus, *Μυλωθρίς*, 1, 2. Cf. Athenaeus, 494b-e, and *C.V.A.* (Louvre 5), III I d, p. 24, and III I e, p. 3. On names of vases, cf. my article on the Johns Hopkins *οἰνοφόρος* in *A.J.A.* XIII, 1909, pp. 30 ff., and references there. Fourth century.

1058. Inv. 440. Plate. From South Hill, Section F. 1931. Ht. 0.038. Circ. 0.616. Dm. of mouth 0.195, of base 0.106, of central depression 0.046. Depth of rim 0.019. Shape as no. 1044. Part of vase and central depression broken away. Black glaze. Fourth century.

1059. Inv. 163. Fragment of a plate. From House 10, Room h, at a depth of 0.60 m. below top of wall. 1931. Shape probably like no. 1058. Black glaze. Scratched on the bottom Δ Ε ΔΔΔ. Fourth century.

1060. Inv. A 215. Plate. From trench 11. 1928. Dm. 0.115. Slightly slanting rim. A hole for suspension near the edge. Cracked and chipped. Black glaze. Fourth century.

1061. Inv. A 204. Small two-handled bowl. From trench 11. 1928. Ht. 0.022. L. 0.075. On the other side, not shown in illustration, is attached a small cup. Light buff clay. Fourth century.

1062. Inv. A 226. Cothon. From trench 11. 1928. Ht. 0.055. Dm. 0.15, of opening 0.075. L. 0.10. Wide rim, meeting lower body at a sharp angle. At right in illustration was a horizontal loop handle flanked by two knobs. Only the marks of attachment remain. Vertical lines on lip of vase. Greenish clay. Fourth century.

1063. Inv. 668. Cothon. From Riverside Cemetery. 1931. Ht. 0.053. Circ. 0.39. Dm. of mouth 0.086, of base 0.074. L. of handle 0.111. W. of handle 0.018. Rim narrower than last. Projections on each side of handle. Black glaze, much worn. Fourth century.

1064. Inv. 721. Cothon. From Grave 45. 1931. Ht. 0.058. Circ. 0.435. Dm. of mouth 0.093, of base 0.06. L. of handle 0.03. Shape as last. Small fragments missing from body. Black glaze, badly worn. Fourth century.

1065. Inv. 247. Cothon. From Riverside Cemetery, Grave 30. 1931. Ht. 0.065. Circ. 0.384. Dm. of mouth 0.07, of base 0.055. L. of handle 0.038. W. of handle 0.015. Shape as no. 1062. Black glaze. Fourth century.

#### Plate 192.

1066. Inv. A 103. "Duck" ascus. From trench 11. 1928. Ht. 0.16. W. 0.12. Th. 0.011. High body on small, nearly straight foot, flaring horizontal lip. White slip over buff clay. Fourth century.

1067. Inv. A 104. "Duck" ascus. From trench 11. 1928. Ht. 0.14. W. 0.115. Th. 0.01. Shape as preceding. Spout broken off. Buff clay with traces of a white slip. Fourth century.

1068. Inv. 79. "Duck" ascus. From Riverside Cemetery, in a grave destroyed by the river. 1931. Ht. 0.102. Circ. 0.243. Dm. of mouth 0.029, of base 0.054. Shape as last; the neck below the flaring rim is moulded. Black glaze, somewhat worn. Fourth century.



1069. Inv. 32. "Duck" ascus. From House 8, Room *g*, at a depth of 0.70 m. 1931. Ht. 0.07. Circ. 0.164. Dm. of base 0.039-0.04. L. of handle 0.05. W. of handle 0.011. Shape similar to last. No base. Spout broken off. Red clay without glaze. Fourth century.

1070. Inv. A 241. Spout and handle of "duck" ascus. From trench 11. 1928. Ht. 0.07. L. 0.155. W. 0.085. Shape as preceding. Red brick with vertical black band on neck. Fourth century.

1071. Inv. A 244. Spout of ascus. From trench 7. 1928. W. 0.07. Flat lip and narrow spout. Dark grey clay. Fourth century.

1072. Inv. A 340. Ascus. From trench 8. 1928. Ht. 0.044. Dm. 0.10, of base 0.08. Wide, curving shoulder. Handle and spout, both broken off, were on the same side of the vase. In the centre is a depression perforated by seven holes, and surrounded by a moulded edge. Black glaze, badly worn. Fourth century.

1073. Inv. A 229. Ascus. From trench 8. 1928. Ht. 0.035. Dm. 0.11, of base 0.09. Shape as last, with flaring spout, and with smaller depression. Handle missing. Black glaze, badly worn. Fourth century.

1074. Inv. A 178. Ascus. From trench 4. 1928. Ht. 0.045. Dm. 0.11, of base 0.098. Shape generally as last, but with central perforations lost. Handle and spout missing. Black glaze, badly worn. Fourth century.

1075. Inv. 631. Ascus. From the South Hill, Section G. 1931. Ht. 0.0505. Circ. 0.291. Dm. of base 0.07. The body rises to a small knob in the centre of the back. Spout, handle and part of body missing. Black glaze, shading to brown on top. Fourth century.

1076. Inv. 2. Ascus. From South Hill, Section E, at a depth of 0.80 m. 1931. Ht. 0.039. Circ. 0.281. Dm. of base 0.071. L. of spout 0.021. Dm. of spout 0.021. Shape as last. Spout chipped. Handle missing. Red glaze. Fourth century.

1077. Inv. A 43. Ascus. From South Hill. 1928. Ht. 0.03, with handle 0.053. Dm. 0.10. Rounding lower body, meeting the slanting upper body at an angle. Vertically set ring handle.

Half of vase is missing. The perforated top with eight holes (Inv. A 189) is also preserved. It is shown in the illustration separately, but the piece fits. Black glaze except on the bottom, which is buff. Fourth century.

1078. Inv. 682. Ascus. From House A vii 8, Room *g*, at a depth of 0.80 m. 1931. Ht. 0.033. Circ. 0.291. Dm. of base 0.084, of strainer 0.026. Shape as no. 1073. Strainer with fourteen holes in the depression in the centre. Spout and handle broken off. Black glaze, badly worn. Fourth century.

1079. Inv. A 110. Fragment of an ascus. From trench 8. 1928. Ht. 0.04. L. 0.08. Shape similar to no. 1072. Ridged at opening and at shoulder. Black glaze, badly worn. Fourth century.

#### Plate 193.

1080. Inv. 203. "Lamp-filler". From the East Cemetery. 1931. Ht. without handle 0.053. Circ. 0.19. Dm. of mouth 0.021, of base 0.035. L. of spout 0.018, of handle 0.06. This vase, often called a baby-feeder, is flat on top, with a hole in the centre, and has a handle at one side and a long spout in front. Ridge on the vertically set ring handle. Black glaze.

For the shape cf. Ure, *Black Figure Pottery from Rhitsona*, Pl. XVII, no. 30; *C.V.A.* (Musée Scheurleer), III L, Pl. 3, nos. 6 and 7. Fourth century.

1081. Inv. 370. "Lamp-filler". From the East Cemetery. 1931. Ht. 0.052. Circ. 0.19. Dm. of mouth 0.017, of base 0.036. L. of spout 0.023, of handle 0.072. Shape as last, but with horizontally set loop handle. Small fragments missing. Black glaze. Fourth century.

1082. Inv. 90. "Lamp-filler." From the East Cemetery, at a depth of 0.70 m. 1931. Ht. 0.056. Dm. of mouth 0.032, of base 0.044. L. of spout 0.036. More rounding shape than last with handle set lower. Handle made continuously with body. Spout broken. One side missing. Buff clay, covered on the upper body with a dark buff slip. Fourth century. Local work.

1083. Inv. 234. "Lamp-filler." From Riverside Cemetery,

Grave 11, found inside a two-handled bowl with a cover. 1931. Ht. 0.056. Dm. of mouth 0.025, of base 0.041. L. of handle 0.079, of spout 0.023. W. of handle 0.013. Shape as last, but with horizontally set handle. Buff clay with radiating black stripes on the shoulder. Fourth century. Native work.

1084. Inv. A 176. Vase with tube. From trench 10. 1928. Ht. 0.04. Dm. of base 0.055. The tube extends through the vase from top to bottom and is closed all the way. The vase is badly broken. Good black glaze. Fourth century.

1085. Inv. A 116. Ladle. From trench 11. 1928. L. 0.17. Dm. of bowl 0.07. Ht. of bowl 0.03. Two ridges on outside of bowl. A depression runs the length of the handle. Brown and black paint on bowl. Handle buff. Fourth century.

1086. Inv. A 115. Part of a ladle. From trench 11. 1928. L. 0.12. Shape as preceding. Most of bowl is missing. Brownish-black paint on bowl. Fourth century.

1087. Inv. 47. Part of a ladle. From House A vii 2, Room *h*, at a depth of 0.45 m. 1931. L. of handle 0.042. Ht. of bowl 0.032. Dm. 0.081. Circ. 0.259. Handle broken off. Traces of red varnish. Fourth century.

1088. Inv. A 114. Fragment of a ladle. From trench 11. 1928. L. 0.19. Shape as no. 1085, but with the handle bent at the end. Most of bowl missing. Brownish-black paint. Fourth century.

1089. Inv. A 199. Strainer. From trench 11. 1928. Gr. ht. 0.18. From edge of the bottom to top of lip 0.11. Dm. of bottom 0.155. Th. 0.003. High handle rising above a spreading lip; slender neck and sloping upper body, meeting the convex lower body at an angle. Slightly broken at far side in illustration.

Cf. the *ἡθμός* in the Sigeian inscription, Michel, *Recueil d'Inscriptions Grecques*, no. 1313, which, however, was of bronze. For earlier strainers cf. a Mycenaean cylix from Thebes, 'Αρχ. Δελτ., III, 1917, p. 154, Fig. 115, 4, and a Mycenaean strainer from the Acropolis, 'Αρχ. Δελτ., Παράρτημα I, 1915, p. 37, Fig. 7, no. 59. Fourth century.

**1090 A-C.** Inv. A 380 a, b, c. 1928. Three fragments of strainers like no. 1089. b and c are probably parts of one and the same strainer. Fourth century.

**Plate 194.**

**1091.** Inv. 355. Composite vase. From South Hill, Section F, at a depth of 1.20 m. 1931. L. 0.154. Dm. of base of closed part 0.038, of open part 0.083, of mouth 0.083. Ht. of closed part 0.051, of open part 0.044. W. of rim 0.009. The vase is shaped somewhat like a dumb-bell, with a small opening at the juncture of the open and closed parts. It is likely that there was a cover, as the open part is grooved at the mouth to receive one. There is a small knob on top of the closed part, and one at each side of the handle, which is now missing. Liquid could be poured from the closed into the open section. Black glaze, much worn. Fourth century.

**1092.** Inv. A 165. Composite vase. From trench 13. 1928. Ht. 0.06. L. 0.16. Dm. of open part 0.09. W. 0.045. Shape as preceding. Handle and cover missing. Black glaze, badly worn. Fourth century.

**1093.** Inv. 357. Closed part of a composite vase. From the South Hill, Section F, at a depth of 0.60 m. 1931. Ht. 0.068. Dm. of base 0.038. Shape as preceding. Knob on top and one at each side. Small pieces missing. Black glaze. Fourth century.

**1094.** Inv. A 163. Closed part of a composite vase. From trench 10. 1928. Ht. 0.075. W. 0.10, of base 0.055. Shape as preceding. Black glaze, badly worn. Fourth century.

**1095.** Inv. A 161. Closed part of a composite vase. From trench 13. 1928. Ht. 0.09. W. 0.10, of base 0.055. Shape similar to preceding. Black glaze, badly worn. Fourth century.

**1096.** Inv. A 162. Closed part of a composite vase. From trench 8. 1928. Ht. 0.06. W. 0.07, of base 0.04. Shape similar to preceding. Black glaze, badly worn. Fourth century.

**1097.** Inv. A 164. Closed part of a composite vase. From trench 8. 1928. Ht. 0.06. W. 0.08, of base 0.05. Shape as preceding. Black glaze, most of which has flaked off. Fourth century.

1098. Inv. 274. Closed part of a composite vase. From a trench north of the House of the Comedian, at a depth of 0.40 m. 1931. Ht. 0.053. Dm. of base 0.048. Shape as preceding. Black glaze, much worn. Fourth century.

1099. Inv. 424. Closed part of a composite vase. From House 12, Room *g*, at a depth of 0.40 m. 1931. Ht. 0.048. L. 0.071. Dm. of base 0.044. Shape as preceding. Black glaze, badly worn. Fourth century.

1100. Inv. 501. Open part of a composite vase. From South Hill, Section Q. 1931. Shape as in the wholly preserved vases. Part of handle preserved. Black glaze. Fourth century.

1101. Inv. 379. Open part of a composite vase. From South Hill, Section Q. 1931. Ht. 0.043. Dm. of mouth 0.10, of base 0.052. Shape as last. A little of the closed half is preserved. Part of the open half missing. Black glaze. Fourth century.

1102. Inv. 276. Open part of a composite vase. From South Hill, Section Q, at a depth of 0.50 m. 1931. Ht. 0.034. Dm. of mouth 0.078, of base 0.044. L. of handle 0.139. W. of handle 0.014. Shape as preceding. Graceful loop handle ending in projections at each side. Black glaze. Fourth century.

1103. Inv. A 167. Open part of a composite vase. From trench 10. 1928. Ht. 0.04. Dm. 0.085. Shape similar to preceding. Reddish-brown glaze on exterior. Inside buff. Fourth century.

1104. Inv. A 111. Join of a composite vase. From trench 11. 1928. Ht. 0.055. L. 0.08. A small part of each side only is preserved. Black glaze. Fourth century.

#### Plate 195.

1105. Inv. A 177. Foot of a vase. From trench 10. 1928. Dm. 0.085. Two incised lines on the stem. Black glaze except for a reserved band at outside of base. Fourth century.

1106. Inv. A 317. Foot of a vase. From trench 10. 1928. Ht. 0.04. Circ. 0.036. Dm. of base 0.20. Very short stem.

Chipped at edge. Black glaze over bright red clay. Fourth century.

1107. Inv. A 318. Base of a crater. From trench 11. 1928. Dm. of foot 0.12. Badly broken. Black glaze, except on the bottom, which is left buff. Fourth century.

1108. Inv. A 313. Base of a vase. From trench 11. 1928. Dm. 0.11. Scratched on the bottom  $\Delta\Delta$  and  $O$ . Fourth century.

1109. Inv. A 315. Foot of a vase. From trench 11. 1928. Circ. of concave surface of foot 0.43. Dm. of base 0.16. Ht. of letters 0.005 to 0.006. Moulded foot. Black glaze, except on the bottom. Inscribed on the concave part of foot  $\Delta I O N Y \Sigma I O Y$ . Fourth century.

1110. Inv. A 316. Bottom of a low vase. From trench 11. 1928. W. 0.13. Inner dm. of foot 0.095. Th. 0.01. Ht. of letters 0.01 to 0.015. Inside, three concentric circles of short lines. Black glaze, worn on the body of the vase, but well preserved on the bottom. Scratched on the base  $\Delta A O \Sigma$ . Fourth century.

1111. Inv. A 311. Bottom of vase. From trench 11. 1928. Dm. of base 0.15. Base reserved with black and reserved circles in centre and a black circle near the outer edge. Scratched on the bottom  $\Delta\Delta|||$ . Fourth century.

1112. Inv. A 319. Base of a vase. From trench 13. 1928. Moulded foot and curving stem. A trace of egg pattern above. Black glaze. Fourth century.

1113. Inv. A 321. Base of a vase. From trench 13. 1928. Circ. 0.22. Dm. of base 0.14. Same type as last and, like it, probably the base of a crater. Black glaze. Fourth century.

1114. Inv. A 322. Base of a vase. From trench 13. 1928. Circ. 0.22. Dm. of base 0.13. Shape similar to last. Black glaze. Fourth century.

1115. Inv. A 225. Base of a vase. From trench 13. 1928. Ht. 0.055. Dm. 0.095. Plain round base and short stem. Lead repairs. Black glaze, much worn. Fourth century.

1116. Inv. A 247. Foot (?) of a vase. From trench 13. 1928.



Dm. 0.07. A hole in the centre. Chipped and broken. Black glaze. Fourth century.

Plate 196.

1117. Inv. A 320. Base of a vase. From trench 13. 1928. Circ. 0.26. Dm. of base 0.15. Wide sloping foot and spreading stem. Black glaze, worn, on foot, and black vertical splashes on stem. Fourth century.

1118. Inv. A 223. Base of a vase. From trench 13. 1928. Ht. 0.02. Dm. 0.085. Hollow underneath. Broken at stem and one side. Black glaze, except for reserved band around top of base. Fourth century.

1119. Inv. A 309. Base of a cylix. From trench 10. 1928. Dm. 0.075. Spreading base, hollow inside. Black glaze. Scratched on the inside  $\Delta$ l. Fourth century.

1120. Inv. A 312. Base of a vase. From trench 10, Apotheke H 9. 1928. Dm. 0.07. Black glaze. Scratched on the bottom ONE. Fifth century.

1121. Inv. A 200. Foot of a vase. From trench 10. 1928. Ht. 0.055. Dm. 0.055. Concave base, from which a hollow space passes through the slender stem. Buff clay. Fourth century.

1122. Inv. A 205. Top of a vase. From trench 10. 1928. Ht. 0.05. W. 0.07. Black glaze outside. Inside red. Fourth century.

1123. Inv. 525. Foot of a vase. From South Hill, Section F. 1931. Preserved ht. 0.081. Circ. 0.461. Dm. of mouth 0.117. Spreading, moulded base. Badly broken. Black bands around top and at juncture with stem. Fourth century.

1124. Inv. 232. Glass amphoriscus. From Riverside Cemetery, Grave 31. 1931. Ht. 0.065. Circ. 0.163. Dm. of mouth 0.031. Swelling body, rising from a spreading foot which is round beneath and has no base. Spreading lip. Handles attached to shoulder and neck now broken. The greater part of the vase is dark blue; the rim and a wide band around the centre of the vase are light blue. This is inclosed by yellow bands.

Cf. a glass amphoriscus from Rhitsona with the same color scheme, *J.H.S.*, XXIX, 1909, p. 327, Fig. 11, and a similar one from

the same site *B.S.A.*, XIV, 1907-8, Pl. XII b, and p. 285, note 3, where others are stated to have been found in graves dating from the end of the sixth to the end of the fifth century. Fifth century or beginning of fourth.

1125. Inv. 493. Handle of a stamnos. From the South Hill, Section G, in the road. 1931. W. of handle 0.037. Ht. of letters 0.0135. Stamped on one side AA. Fourth century.

1126. Inv. A 125. Jug or lagynos. From trench 7. 1928. Ht. 0.081. Circ. 0.255. Wide, spreading body and narrow neck and base. Reddish-buff clay. Between the ridges a row of egg-pattern, stamped. Fourth century.

1127. Inv. A 126. Jug or lagynos. From trench 7. 1928. Ht. 0.073. Circ. 0.25. Shape and decoration as preceding. Greyish-buff clay. Fourth century.

1128. Inv. 403. Three-handled bowl. From House A vi 6, Room *k*, at a depth of 0.45 m. 1931. Ht. 0.13. Circ. 0.43. Dm. of mouth 0.114, of base 0.065. W. of handles 0.022. Spreading body with wide mouth and small base. Wide flat handles attached vertically at lip and at widest part of the body. Ridged decoration around neck. On the central body of the vase a row of stamped circular designs. Red glaze, badly worn, on buff clay. Fourth century.

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## CHAPTER VII

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### LAMPS FROM OLYNTHUS, 1931

J. WALTER GRAHAM

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Since the publication of the lamps found at Olynthus in 1928<sup>1</sup> the chronology of the development of the Greek lamp has been further clarified by the publication of the lamps found at Corinth,<sup>2</sup> a study which forms a trustworthy basis for the classification of the lamps of this period. There still remains much to be done, however, in following the exact line of development at other centres of manufacture, and the following grouping is made merely to facilitate the study of the lamps found at Olynthus in 1931. Groups 1, 2, 5, and 7 are considered to be of local manufacture; the other groups, with the possible exception of some lamps of group 4, were probably all imported.

The imported lamps found at Olynthus probably came for the most part (as at Corinth) from Athens. They are in general distinguished by their well preserved and highly polished black glaze similar to that used on Attic vases from the sixth to the fourth century. That these lamps were not made at Olynthus is also indicated by the fact that the various types are well differentiated and transitional stages are for the most part lacking. They correspond, moreover, very closely to types found at Corinth and at other sites, which also are clearly not of local manufacture and which also have been attributed to Athens.

The locally manufactured lamps, which are made from the local micaceous clay, and are usually covered with a dull, poorly adhering black glaze, are much the more numerous and present a more or less continuous series, the development of which may be traced from the sixth to the middle of the fourth century. Such an unbroken development is to be expected on a site which, like Olynthus, was continuously occupied during that period.

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<sup>1</sup> Robinson, *Excavations at Olynthus*, II, pp. 129-145.

<sup>2</sup> Broneer, *Terracotta Lamps (Corinth, Vol. IV, Part II)*, especially pp. 31-46.

## GROUP 1 (Nos. 1-4)

This group corresponds to Corinth, type I, 4,<sup>3</sup> dating from the early part of the sixth century. The Olynthian lamps are made of a coarse, pinkish clay and probably, like the Corinthian lamps, were locally manufactured.

Average measurements: L. 0.086, D. 0.067, Ht. 0.021 m.<sup>4</sup> Body: shallow, open, sides vertical and rounding into bottom. Rim: flat and projecting beyond sides. Nozzle: short and broad; wick-hole in line with outer edge of rim. Base: none. Handle: small vertical ring handle. Clay: coarse and pinkish. Glaze: none.

1 (55).<sup>5</sup> Plate 197. L. 0.088, D. 0.069, Ht. 0.02 to 0.017 m. Handle missing. Opening wide (D. 0.045 m.). From South Hill, Section G.

2 (13). D. 0.067, Ht. 0.026 m. Handle and rear of body missing. From South Hill, Apotheke G 1.

3 (49). Ht. 0.021 m. Fragment of body and nozzle. From South Hill, Section Q.

4 (9). Ht. 0.022 m. Nozzle and part of body only. From House 8, Room h.

## GROUP 2 (Nos. 5-9)

The general characteristics of this group closely resemble Corinth, type I, 5, a type which was also locally produced, and which dates from the second half of the sixth century; the early dating is confirmed at Olynthus by the fact that most of the examples (found in 1928 and 1931) come from the apothekes on the South Hill.<sup>6</sup> The Olynthian lamps are carefully made and exact parallels to them do not seem to be known. The delta-shaped nozzle and handle, and the glaze on front and rear only, is especially characteristic.

<sup>3</sup> See Broneer, *op. cit.*, for this and following references.

<sup>4</sup> L., length of body including nozzle but excluding handle; D., diameter; Ht., height or depth of the body.

<sup>5</sup> Numbers in parentheses refer to the inventory of lamps found in 1931.

<sup>6</sup> The objects found in the apothekes date consistently from the period before the destruction of Olynthus by Artabazus in 479 B. C. (Her. VIII, 127). Cf. Robinson, *op. cit.*, p. 27.

Avg. Meas.: L. 0.09, D. 0.073, Ht. 0.021 m. Body: broad, low, and saucer-shaped, with sides curving evenly into rim and bottom. Nozzle: triangular; inner edge of wick-hole in line with outer edge of rim. Base: none; bottom rises to a central conical projection. Horizontal, band handle, set far back. Clay: buff or pinkish. Glaze: usually a reddish glaze on forepart and rear only.

5 (42). Plate 197. L. 0.099, D. 0.081, Ht. 0.022 m. Complete lamp. Opening wide (D. 0.053 m.). From South Hill, Apotheke G 7.

6 (44). Ht. 0.021 m. Two fragments. From South Hill, Apotheke G 7.

7 (137). D. greater than 0.072 m., Ht. 0.02 m. Nozzle and part of body only. From South Hill, Apotheke G 18.

8 (22). Fragment of body with handle. Light brown glaze on handle, with traces on sides; black to brown on interior. From South Hill, Apotheke G 2.

9 (127). D. greater than 0.085 m. Handle and fragment of body. Black glaze on rim and outside of handle. From South Hill, Apotheke G 18.

#### MISCELLANEOUS.

10 (40). Plate 197. Fragment of body with nozzle, of sixth century lamp. Buff clay; no glaze. From South Hill, Apotheke G 8.

11 (96). Plates 197 and 202. L. 0.091, D. 0.043 to 0.037, Ht. about 0.028 m. Body: roughly rectangular; sides straight and vertical; no rim; bottom roughly hollowed down the middle, forming a ledge along either side on which the lamp rests, also hollowed transversely at the rear to form a grip for the fingers. Opening: rectangular (about 0.04 by 0.03 m.). Nozzle short with large wick-hole. Hand-made of coarse micaceous clay; no glaze.

Cf. *Corinth*, IV (2), p. 35, Fig. 17, for a similar lamp dated in the sixth century; it is of local manufacture, as is probably the Olynthian lamp also. From House 13; found in a deposit including some fragments of stands probably for sixth century central socket lamps.

## GROUP 3 (Nos. 12-15)

This group corresponds to Corinth, type II, 2, and is to be dated in the last half of the sixth century (several come from apothekes on the South Hill). The distinctness of the type and the unusual lightness of the fabric both indicate that this type was not made at Olynthus.

Avg. Meas.: D. probably about 0.095, Ht. about 0.015 m. Body: broad and open; sides curve into bottom; rim flat and projects slightly beyond sides. Nozzle very short; wick-hole projects into rim; probably usually two nozzles. No base. Central socket but no handle. Clay fine and walls very thin. Usually glaze on upper exterior of central socket and on rim.

12 (64). Plate 197. D. 0.094, Ht. 0.016 m. Part of body with one nozzle and central socket. Opening wide (D. 0.063 m.). Glaze badly worn off. From South Hill, Apotheke G 12.<sup>7</sup>

13 (122). Ht. 0.014 m. Part of body with nozzle and central socket. From South Hill, Apotheke G 18.

14 (123). Ht. 0.015 m. Half of body with central socket preserved. Enough is preserved to show that there could not have been two nozzles placed diametrically opposite. From South Hill, Apotheke G 18. Central sockets of at least four others of similar type were also found in this apotheke.

15 (19). Plate 197. Small fragment of body only, preserved. Buff clay with glossy finish; rim decorated with concentric bands of brown glaze, and bottom (but not sides) of interior also glazed. From South Hill, Section E.<sup>8</sup>

## GROUP 4 (Nos. 16-22)

This group consists of a number of lamps differing considerably in clay and depth of body. In all these lamps the sides and rim form one continuous curve and consequently they belong in the transition between Corinth, type I, 4, and type IV; two of the

<sup>7</sup> Cf. Robinson, *op. cit.*, Fig. 297, no. 6; Waldhauer, *Die Antiken Tonlampen* (in the Hermitage), Pl. II, nos. 24-25; Blinkenberg, *Lindos I*, Pl. 122, no. 2557.

<sup>8</sup> Cf. Broneer, *op. cit.*, Pl. I, no. 53.



later ones have a low base. They date from the end of the sixth and beginning of the fifth century.

16 (104). Plate 197. D. 0.062, Ht. 0.017 m. Part of body only. Opening wide (D. 0.042 m.). Remains of wide-set horizontal band handle. Greyish clay fired to pink on the exterior. No glaze. From House 10.

17 (10). Ht. 0.022 m. Two fragments, nozzle and part of body. Similar to last. Nozzle short and broad. Black glaze on rim. From House 8, Room *h*.

18 (113). Plate 197. L. 0.087, D. 0.068, Ht. 0.03 m. Complete lamp. D. of opening 0.042 m. Nozzle: longer; wick-hole well removed from rim. Base: none. Handle: none. Clay: buff. Glaze: none. Greater depth of body and longer nozzle indicate later date. From House 12, Room *h*.<sup>9</sup>

19 (86). D. 0.077, Ht. 0.027 m. Nozzle and handle missing. Similar to last. D. of opening 0.047 m. Glaze: thin glaze, badly worn off. Wide-set, horizontal band handle.<sup>10</sup>

20 (90). Plate 198. L. 0.084, D. 0.065, Ht. 0.017 m. Handle missing. Shallower than last. Black glaze. From House 13, Room *d*.

21 (118). D. 0.07, Ht. 0.029 m. Nozzle and handle missing. Similar to last but deeper. D. of opening 0.048 m. Base: low, broad base (D. 0.053 m.). Black glaze. From House A vi 8, Room *h*.

22 (21). D. 0.068, Ht. 0.027 m. Fragment of body. Similar to last. D. of opening 0.038 m. D. of base 0.051 m. From South Hill, Section G.

#### GROUP 5 (Nos. 23-30)

The lamps of this group are very homogeneous in form and size. Their shape is similar to, but more developed than, the last group; they belong early in Corinth type IV and probably date from the first half of the fifth century. They are almost certainly of local manufacture.

<sup>9</sup> Cf. Waldhauer, *op. cit.*, no. 38; Broneer, *op. cit.*, p. 136, Fig. 60.

<sup>10</sup> Cf. Robinson, *op. cit.*, Fig. 298, no. 18.

Avg. Meas.: L. 0.084, D. 0.065, Ht. 0.026; D. of opening 0.032 m.; D. of base 0.048 m. Body: deeper; sides round evenly into rim and bottom. Nozzle: longer; not sharply offset from body. Base: broad and low but distinct. Handle: band handle, attached at an angle of about forty-five degrees; in this respect it differs from that of group 4, which regularly has a perfectly horizontal handle. Buff clay; black glaze.

23 (8). Plate 198. L. 0.083, D. 0.065, Ht. 0.026 m. Handle missing. From House A vi 3.

24 (128). Plates 198 and 202. D. 0.061, Ht. 0.025 m. Nozzle missing. From House 12, Room *a*.

25 (17). L. 0.082, D. 0.063, Ht. 0.025 m. Handle missing. From House 9.

26 (28). D. 0.064, Ht. 0.025 m. Handle and part of body missing. From South Hill, Section F.

27 (45). L. 0.084, D. 0.066, Ht. 0.025 m. Handle missing. From House A vi 2.

28 (79). D. 0.064, Ht. 0.025 m. Fragment of body. From House A vi 3, Room *g*.

29 (106). L. 0.087, D. 0.066, Ht. 0.027 m. Handle and fragment of body missing. From House B vii 2, Room *a*.

30 (30). D. 0.059, Ht. 0.023 m. Nozzle and front of body missing. From House 11, Room *h*.

#### MISCELLANEOUS.

31 (12). Plate 198. L. 0.049, D. 0.039, Ht. 0.018 m. Complete lamp of miniature size. Shape similar to that of group 5. D. of base 0.027 m.; D. of opening 0.018 m. No handle. Buff clay; no glaze. From House 8, Room *g*.

32 (114). Plate 198. L. 0.136 m. One side of body missing. Lamp of peculiar type. The clay, glaze, and shape of nozzle and sides closely resemble lamps of group 5; the lamp evidently dates from the same period (first half of the fifth century), and is also of local manufacture. Has two nozzles placed diametrically opposite, but instead of a central socket, it was furnished with at least

one horizontal handle. D. of base 0.061 m. From South Hill, Section J.

GROUP 6 (Nos. 33-37)

This group consists of a few lamps with straight sides and flat rims, corresponding closely to Corinth type VI, which are usually of Attic, but sometimes of local, manufacture, and date from the second and third quarters of the fifth century. The distinctness of the type from locally made lamps, and the small number found, point to importation, but the glaze (except perhaps on number 37) is not Attic.

33 (105). Plate 198. L. 0.083, D. 0.061, Ht. 0.024 m. Nozzle and part of body preserved. Body: sides rather high and straight; rim flat and distinct from sides; opening rather small (D. 0.031 m.). Nozzle short and broad. Handle: horizontal band handle. Buff clay; no glaze. The earliest lamp in the group; has no rill on the rim.

34 (7). Plate 198. D. 0.063, Ht. 0.03 m. Handle and end of nozzle missing. Body: as in last but higher; rim has faint rill at outer edge. D. of opening 0.03 m. D. of base 0.047 m. Nozzle: long and flat on top. Handle: horizontal band handle. Buff clay; black glaze.<sup>11</sup> From House A vii 2, Room h.

35 (82). D. 0.064, Ht. 0.028 m. Handle and end of nozzle missing. Similar to no. 34. D. of opening 0.024 m. D. of base 0.048 m. From House B vii 2, Room h.

36 (50). Nozzle and fragment of body. Similar to no. 34. Nozzle very long, with straight sides and flat top.

37 (63). Plate 198. D. 0.058, Ht. 0.033 m. End of nozzle missing. Body: sides perfectly straight and vertical; bottom (no base) and rim flat. D. of opening 0.022 m. Nozzle: medium length; flat on top and level with rim. No handle. Faint double rill on outer edge of rim. Buff clay. Glaze: black shading to reddish; none on bottom. From House 11.

<sup>11</sup> Cf. *Ath. Mitt.*, XLIX, 1924, p. 219, 18a; LIV, 1929, p. 54, Fig. 46, 1; 'Αρχ. Εφ., 1906, Pl. 6 (no. 3).

## GROUP 7 (Nos. 38-102)

The members of this group are by far the most numerous, including almost half of all the lamps found. The dull, easily-flaking glaze and large numbers of this type indicate that these lamps are all of local manufacture. Moreover, no exact parallels to this type seem to occur. The rilled rim is found at Corinth (and other places) on a series of lamps mostly imported from Attica and dating for the most part from the first half of the fifth century,<sup>12</sup> but these lamps with their broad, shallow bodies and large openings, are evidently considerably earlier than the Olynthian lamps;<sup>13</sup> they are also similar in having a U-shaped bar handle, the only series at Corinth to have such a handle.

The period during which this series of lamps was manufactured seems to have been a long one, probably extending from the middle of the fifth century to the destruction in 348 B. C. During the latter part of the period they appear to have met with strong competition from the Attic lamps. In spite of this long history, very little progressive development seems to have taken place. In the following arrangement we have attempted to group these lamps roughly in their chronological order.

Avg. Meas.: L. 0.085, D. 0.063, Ht. 0.03 m. Body: doughnut-shaped; sides round into bottom and rim; in some of the later lamps the sides become more angular. Rim: rilled, usually with two rills but sometimes with one or three; in the earlier lamps the rim is quite flat whereas in the later examples it dips down into the interior (to prevent spilling). Opening: in general, it becomes progressively smaller. Nozzle: in the earlier lamps it is similar to that of group 5; in the later lamps it becomes flat on top and level with the rim. Base: always provided with a low broad base. Handle: characteristically a U-shaped bar handle set at an angle of about forty-five degrees; more rarely a horizontal band handle occurs, especially on some of the earlier lamps

<sup>12</sup> Cf. Broneer, *op. cit.*, Pl. II, no. 95.

<sup>13</sup> A fragment of a lamp similar to the Olynthian lamps was found in the recent excavations on the Pnyx, and is dated in the second half of the fifth century, *Hesperia*, I, 1932, p. 133, Fig. 202.

(probably a survival from group 5). Clay: buff. Glaze: dull and not durable.

38 (39). Plate 199. L. 0.081, D. 0.06, Ht. 0.027 m. Handle missing. One faint rill on rim. Opening large (D. 0.035 m.). Nozzle similar to that of group 5. Indistinct base (D. 0.04 m.). Band handle, set apparently at an angle. From House 11, Room *k*. Except for the rilling, there is little difference between this lamp and the lamps of group 5.

39 (33). Plate 199. L. 0.09, D. 0.064, Ht. 0.029 m. Handle missing. Sides rather straight; rim rilled and flat; opening wide (D. 0.04 m.). Nozzle broad with large wick-hole. D. of base 0.042 m. Band handle, set apparently horizontally. From House of the Comedian, Room *d*.

40 (71). L. 0.089, D. 0.062, Ht. 0.031 m. Handle missing. Similar to no. 39. D. of opening 0.032 m. From House of the Comedian, Room *d*.

41 (101). L. 0.098, D. 0.07, Ht. 0.026 m. Handle and part of body missing. Similar to no. 39.

42 (6). L. 0.072, D. 0.051, Ht. 0.023 m. Handle missing. Similar to no. 39 but smaller, and has a U-shaped bar handle. D. of opening 0.025 m. D. of base 0.044 m. From House A vi 2, Room *b*.

43 (20). L. 0.093, D. 0.064, Ht. 0.032 m. Handle missing. Similar. D. of opening 0.03 m. D. of base 0.045 m. From South Hill, Section F.

44 (95). Plate 199. L. 0.083, D. 0.061, Ht. 0.031 m. Handle missing. Similar. D. of opening 0.03 m. D. of base 0.041 m. From South Hill, Section Q.

45 (35). L. 0.085, D. 0.062, Ht. 0.029 m. Handle missing. Similar. D. of opening 0.031 m. D. of base 0.043 m. From House of the Comedian, Room *c*.

46 (1). L. 0.079, D. 0.057, Ht. 0.027 m. Handle missing. Similar. D. of opening 0.024 m. D. of base 0.04 m. From House 10, Room *f*.

47 (68). L. 0.086, D. 0.063, Ht. 0.029 m. Handle missing.



Similar. D. of opening 0.029 m. D. of base 0.045 m. From South Hill, Section G.

48 (24). L. 0.084, D. 0.06, Ht. 0.028 m. Handle missing. Similar. D. of opening 0.028 m. D. of base 0.04 m. From North Hill, Avenue A.

49 (67). L. 0.08, D. 0.06, Ht. 0.029 m. Handle and part of body missing. Similar. D. of opening 0.026 m. D. of base 0.041 m. From South Hill, Section F.

50 (75). L. 0.085, D. 0.062, Ht. 0.03 m. Handle missing. Similar. D. of opening 0.029 m. D. of base 0.044 m. From House 13, Room *b*.

51 (26). L. 0.082, D. 0.056, Ht. 0.027 m. Handle missing. Similar. D. of opening 0.028 m. D. of base 0.038 m. From South Hill, Section Q.

52 (14). D. 0.055, Ht. 0.028 m. Similar. Handle and part of body missing. D. of base 0.035 m. From House 8, Room *i*.

53 (5). L. 0.092, D. 0.061, Ht. 0.032 m. Part of body and handle missing. Similar. D. opening 0.028 m. From South Hill, Section E.

54 (27). D. 0.061, Ht. 0.029 m. Handle and end of nozzle missing. Similar. D. of opening 0.031 m. D. of base 0.049 m. From House of the Comedian, Room *d*.

55 (115). L. 0.087, D. 0.065, Ht. 0.03 m. Handle missing. Similar. D. of opening 0.029 m. D. of base 0.046 m. From South Hill, Section G.

56 (116). L. 0.09, D. 0.064, Ht. 0.033 m. Handle missing. Similar. D. of opening 0.028 m. D. of base 0.044 m. From Riverside Cemetery. This was the only lamp found in a grave; that it had been in ordinary use before being placed with the dead, was evident from the fact that the handle had been anciently lost and the nozzle chipped and burned from the flame.<sup>14</sup>

57 (119). D. 0.058, Ht. 0.028 m. Handle and end of nozzle missing. Similar. D. of opening 0.024 m. D. of base 0.037 m. From House A vii 4, Room *j*.

<sup>14</sup> For lamps in graves, cf. *B.S.A.*, XIII, 1906-07, p. 163.



58 (84). L. 0.082, D. 0.057, Ht. 0.028 m. Handle missing. Similar. Nozzle in this and following lamps, quite flat on top. D. of opening 0.026 m. D. of base 0.041 m. From South Hill, Section F.

59 (25). L. 0.082, D. 0.056, Ht. 0.027 m. Handle missing. Similar. D. of opening 0.027 m. D. of base 0.041 m. From House 10, Room *h*.

60 (94). Plates 199 and 202. L. 0.082 (L. including handle 0.0985 m.), D. 0.06, Ht. 0.028 m. Complete lamp. Similar. Rim, in most cases, now turning down into the interior. D. of opening 0.029 m. D. of base 0.042 m. From southern end of North Hill.

61 (66). L. 0.084, D. 0.061, Ht. 0.028 m. Handle missing. Similar. D. of opening 0.03 m. D. of base 0.049 m. From South Hill, Section F.

62 (77). L. 0.085, D. 0.06, Ht. 0.03 m. Handle and tip of nozzle missing. Similar. D. of opening 0.028 m. D. of base 0.038 m. From House 11, Room *a*.

63 (54). D. 0.059, Ht. 0.03 m. Handle and nozzle missing. Similar. D. of opening 0.03 m. D. of base 0.045 m. From South Hill, Section G.

64 (76). L. 0.077, D. 0.052, Ht. 0.03 m. Handle missing. Similar. D. of opening 0.019 m. D. of base 0.34 m. From South Hill, Section F.

65 (46). L. 0.088, D. 0.063, Ht. 0.032 m. Handle missing. Similar. D. of opening 0.026 m. D. of base 0.039 m. From South Hill, Section E.

66 (98). L. 0.083, D. 0.061 m. Handle and bottom missing. Similar. D. of opening 0.026 m.

67 (102). D. 0.073, Ht. 0.029 m. Handle and rear of body missing. Similar. D. of opening 0.029 m. D. of base 0.049 m. From House A vi 6, Room *k*.

68 (80). D. 0.063, Ht. 0.029 m. Handle and part of nozzle missing. Similar. D. of opening 0.034 m. D. of base 0.047 m. From House A vi 6, Room *k*.

69 (100). L. 0.082, D. 0.06, Ht. 0.03 m. Handle missing. Similar. D. of opening 0.026 m. D. of base 0.043 m. The lamp originally had a handle of the usual type, but this was later removed even with the body and the points of contact covered over with glaze. From alley in block A vi.

70 (15). L. 0.076, D. 0.055, Ht. 0.032 m. Handle missing. Similar. D. of opening 0.026 m. D. of base 0.037 m. From House A vii 2, Room *d*.

71 (62). L. 0.083, D. 0.06, Ht. 0.029 m. Handle missing. Similar. D. of opening 0.028 m. D. of base 0.036 m. From South Hill, Section Q.

72 (48). L. 0.094, D. 0.065, Ht. 0.031 m. Handle and top of nozzle missing. Similar. D. of opening 0.027 m. D. of base 0.044 m. From South Hill, Section G.

73 (18). Plate 199. L. 0.081, D. 0.062, Ht. 0.029 m. Handle missing. Similar. D. of opening 0.03 m. D. of base 0.047 m. From House 8, Room *a*.

74 (32). L. 0.08, D. 0.054, Ht. 0.027 m. Handle missing. Similar. D. of opening 0.025 m. D. of base 0.036 m. From House of the Comedian, Room *d*.

75 (73). L. 0.08, D. 0.057, Ht. 0.028 m. Handle missing. Similar. D. of opening 0.026 m. D. of base 0.04 m. From House 13.

76 (88). L. 0.077, D. 0.055, Ht. 0.032 m. Handle missing. Similar. D. of opening 0.025 m. D. of base 0.037 m. From House A vii 4, Room *e*.

77 (120). D. 0.057, Ht. 0.03 m. Fragment of body and nozzle. Similar. D. of base 0.037 m.

78 (11). Fragment. Similar. From House 8, Room *g*.

79 (85). D. 0.054, Ht. 0.03 m. Handle, part of body, and fragment of nozzle missing. Similar. D. of opening 0.028 m. D. of base 0.034 m.

80 (16). Ht. 0.029 m. Nozzle and bottom only. Similar. D. of base 0.048 m. From House 9, Room *n*.

81 (56). D. 0.064, Ht. 0.031 m. Handle and rear of body

missing. Similar. D. of opening 0.035 m. D. of base 0.0415 m. From South Hill, Section F.

82 (132). L. 0.083, D. 0.06, Ht. 0.026 m. Handle missing. Similar. D. of opening 0.029 m. D. of base 0.035 m. From House B vi 2, Room *e*.

83 (135). D. 0.055, Ht. 0.028 m. Handle and part of nozzle and body missing. Similar. D. of opening 0.027 m. D. of base 0.04 m. From House B vi 1, Room *i*.

84 (59). L. 0.084, D. 0.063, Ht. 0.03 m. Handle and tip of nozzle missing. Similar. D. of opening 0.032 m. D. of base 0.048 m. From South Hill, Section F.

85 (83). L. 0.082, D. 0.056, Ht. 0.027 m. Handle missing. Similar. D. of opening 0.03 m. D. of base 0.039. From House A vi 9, Room *i*.

86 (47). Plate 199. L. 0.087, D. 0.061 m., Ht. 0.031 m. Handle missing. Similar. D. of opening 0.033 m. D. of base 0.039 m. From East Hill, Section T.

87 (126). D. 0.058, Ht. 0.029 m. Fragment of body only. Similar except that it has a band handle. Small segment on side (as well as bottom) unglazed, in such a position as to show that the lamp was dipped into the glaze and not painted with a brush; presumably this was the usual technique. From House B vi 2, Room *g*.

88 (60). L. 0.079, D. 0.057, Ht. 0.029 m. Handle and tip of nozzle missing. Similar to no. 87 (band handle). D. of opening 0.028 m. D. of base 0.038 m. From South Hill, Section G.

89 (78). L. 0.082, D. 0.058, Ht. 0.028 m. Handle missing. Similar (band handle). D. of opening 0.03 m. D. of base 0.04 m. Faintly incised on top of the nozzle the letter "K" (Pl. 202).

90 (134). Plate 199. L. 0.086, D. 0.059, Ht. 0.031 m. Handle missing. Similar. Handle apparently a narrow band handle set at an angle. D. of opening 0.024 m. D. of base 0.04 m.

91 (125). L. 0.082, D. 0.06, Ht. 0.028 m. Handle missing. Similar, but usual U-shaped bar handle. D. of opening 0.027 m. D. of base 0.044 m. From House A vi 7, Room *n*.

92 (124). Ht. 0.032 m. Nozzle and part of body only. Similar. Nozzle long and narrow. D. of base 0.041 m. From House A vi 6, Room *d*.

93 (129). Plate 199. L. 0.086, D. 0.061, Ht. 0.026 m. Handle missing. Similar. Sides bevelled. D. of opening 0.026 m. D. of base 0.045 m. From South Hill, Section G.

94 (131). Ht. 0.056 m. Handle and rear of body missing. Similar. D. of opening 0.029 m. D. of base 0.037 m. From House B vi 2, Room *c*.

95 (69). L. 0.079, D. 0.06, Ht. 0.03 m. Handle missing. Similar. D. of opening 0.025 m. D. of base 0.045 m. From South Hill, Section F.

96 (92). L. 0.082, D. 0.06, Ht. 0.026 m. Handle missing. Similar. D. of opening 0.024 m. D. of base 0.048 m. From North Hill, St. vii.

97 (87). D. 0.061, Ht. 0.028 m. Handle and end of nozzle missing. Similar. Sides strongly beveled. D. of opening 0.028 m. D. of base 0.045 m. From House A vi 9, Room *i*.

98 (99). D. 0.058, Ht. 0.029 m. Handle, nozzle and front of body missing. Similar. Rim has one rill. D. of opening 0.025 m. D. of base 0.039 m.

99 (72). L. 0.083, D. 0.061, Ht. 0.031 m. Handle missing. Similar except that handle is a flat band handle apparently like that on group 8. D. of opening 0.022 m. D. of base 0.037 m. From East Hill, Section T.

100 (130). Plate 199. L. 0.085, D. 0.06, Ht. 0.024 m. Handle and tip of nozzle missing. Similar to no. 99; the rim of these two lamps has a depressed margin about the opening rather the usual rilling (cf. also nos. 82 and 83).

101 (133). Plate 200. L. 0.083, D. 0.057, Ht. 0.028 m. Complete lamp. The shape of the body and nozzle resembles that of group 7, but the lamp has glaze only on the interior, has no handle, and the rim, which has only one rill, resembles that of group 8. D. of opening 0.024 m. D. of base 0.039 m. The rilling has been partially obliterated by the subsequent attachment of the nozzle.

102 (93). Plate 200. L. 0.084, D. 0.062, Ht. 0.027 m. Complete lamp. In shape, size, clay, and glaze, the lamp resembles the other lamps in this group, but quite uniquely it has a central socket and no handle. Nozzle is rather short and blunt, indicating that the lamp belongs early in the group. Opening wide (D. 0.04 m.). D. of base 0.041 m. The central socket is preserved to its full height (0.043 m.); D. of the hole at the top is 0.005, at the bottom, is 0.017 m. From House 13, Room b.

#### MISCELLANEOUS.

We may here add three central socket lamps, perhaps of local manufacture, similar to two others found at Olynthus in 1928.<sup>15</sup> They probably date from the end of the fifth century.

103 (65). Plate 200. L. 0.178, D. 0.105, Ht. 0.042 m. Complete except for end of central socket. Body: sides rounded; rim flat, narrow, and sloping inward; opening wide (D. 0.075 m.). Nozzle: two nozzles set diametrically opposite, broad and flat on top, sloping slightly downwards, resembling in general those of group 7. Handle: none. Preserved height of central socket about 0.05 m. Clay: buff. Glaze: black glaze except on bottom and rim. From South Hill, Section F.

104 (41). D. slightly greater than 0.11 m., Ht. 0.046 m. Half of body with nozzle preserved. Similar. From South Hill, Section F.

105 (112). Part of bottom and central socket. Preserved height of central socket 0.10 m. Apparently similar to no. 103.<sup>16</sup> From South Hill, Section Q.

#### GROUP 8 (Nos. 106-124)

This is the most numerous class of imported lamps. Their firm outline and fine, often metallic, polish, as well as their close

<sup>15</sup> Robinson, *op. cit.*, Fig. 300, nos. 30, 31; no. 26 (*ibid.*) is of superior (Attic) workmanship and is very similar to Waldhauer, *op. cit.*, no. 33.

<sup>16</sup> Cf Robinson, *op. cit.*, Fig. 299, no. 27.

correspondence with specimens found at other sites,<sup>17</sup> prove that they were made elsewhere, probably at Athens.

The earlier members correspond to Corinth, type VII, 1; they include two found in 1931 and three found in 1928.<sup>18</sup> Body: sides curved but high and sharply divided from the rim; rim is flat with one deep rill. Nozzle: long, flat on top, and level with the rim. Base: very thick and heavy; rising toward the center. Handle: broad band handle of the type common in the later lamps (see below). Clay: buff. Glaze: lustrous black glaze. Avg. Meas. (very uniform): L. 0.10, D. 0.07, Ht. 0.04 m.

**106 (136).** Plate 200. L. 0.099, D. 0.067, Ht. 0.041 m. Handle and tip of nozzle missing. D. of opening 0.021 m. D. of base 0.044 m.

**107 (97).** D. 0.069, Ht. 0.039 m. Handle and nozzle missing. D. of opening 0.021 m. D. of base 0.043 m. From South Hill, Section F.

The later members correspond with the later members of Corinth type VII. They are similar to the earlier lamps except that the sides and rim are rounded, merging gradually into one another; the whole body is thus often almost ball-shaped. They are usually smaller but vary in size. The characteristic handle is a horseshoe-shaped horizontal band handle attached to the body in a thick band; in none of the Olynthian lamps is the handle preserved, but a complete specimen may be seen in the British Museum.<sup>19</sup> Many of these lamps, however, have no handle, and one (no. 124) had a handle like that of group 9.

**108 (51).** Plate 200. L. 0.095, D. 0.068, Ht. 0.042 m. Handle missing. D. of opening 0.021 m. D. of base 0.039 m. From East Hill, Section T.

**109 (58).** L. 0.089, D. 0.062, Ht. 0.039 m. Handle missing. D. of opening 0.022 m. D. of base 0.038 m. From East Hill, Section T.

<sup>17</sup> Cf., e.g., Παράρτημα, 'Αρχ. Δελτ., X, 1926, p. 19, Fig. 2.

<sup>18</sup> Robinson, *op. cit.*, Fig. 306, nos. 76, 77, 79.

<sup>19</sup> *Brit. Mus. Cat. Lamps*, Pl. IX, no. 249.



110 (61). Plate 200. D. 0.067, Ht. 0.036 m. Tip of nozzle and part of rim missing. Similar but no handle. D. of base 0.044 m. From South Hill, Section F.

111 (70). D. 0.057, Ht. 0.035 m. Fragment of body. Similar; no handle. D. of opening 0.024 m. D. of base 0.036 m. From South Hill, Section F.

112 (37). D. 0.066, Ht. 0.034 m. Nozzle missing. Similar; no handle. D. of opening 0.021 m. D. of base 0.045 m. From South Hill, Section F.

113 (2). L. 0.088, D. 0.059, Ht. 0.034 m. Handle missing. Similar; band handle. D. of opening 0.021 m. D. of base 0.038 m. From House A vi 2, Room b.

114 (34). D. 0.06, Ht. 0.04 m. Handle and tip of nozzle missing. Similar; band handle. D. of opening 0.021 m. D. of base 0.034 m. From East Hill, Section P.

115 (89). D. 0.066, Ht. 0.04 m. Handle and part of nozzle missing. Similar; band handle. D. of base 0.04 m.

116 (23). D. 0.066, Ht. 0.037 m. Handle with rear of body, and end of nozzle missing. Similar; band handle. D. of opening 0.025 m. D. of base 0.042 m. From South Hill, Section F.

117 (103). D. 0.066, Ht. 0.037 m. Handle and end of nozzle missing. Similar; band handle. D. of opening 0.021 m. D. of base 0.041 m. From East Hill, Section T.

118 (81). Nozzle and fragment of body only. Similar. From House of the Comedian, Room d.

119 (53). D. 0.065, Ht. 0.35 m. Handle and end of nozzle missing. Similar; band handle. D. of opening 0.024 m. D. of base 0.04 m. Shows evidence of having been dipped into the glaze rather than painted with a brush (cf. no. 87). From South Hill, Section G.

120 (3). D. 0.062, Ht. 0.037 m. Handle and end of nozzle missing. Similar; band handle. D. of opening 0.024 m. D. of base 0.041 m. From room east of House of the Comedian.

121 (36). D. 0.07, Ht. 0.043 m. Fragment of body and nozzle.

Similar. D. of base 0.045 m. A faint inscription (Pl. 202) is scratched on the bottom, reading on one side, ΠΤΘΕΩ the Ionic genitive of Πυθέης.<sup>20</sup> From South Hill, Section G.

122 (121). D. 0.071 m. Part of body and nozzle. Similar. D. of opening 0.024 m. From road on South Hill.

123 (29). D. 0.063, Ht. 0.035 m. Similar; band handle. D. of opening 0.025 m. D. of base 0.041 m. From alley in block A vi.

124 (52). Plate 200. L. 0.099, D. 0.07, Ht. 0.037 m. Handle missing. Similar except that the handle is like that of group 9. D. of opening 0.025 m. D. of base 0.047 m. From southern end of North Hill.

#### GROUP 9 (Nos. 125-133)

This group is very closely related to the preceding and evidently belongs to the second quarter of the fourth century B. C. (before the destruction of Olynthus in 348 B. C.). Lamps of this type continued to be made, no doubt, later than this date. The group is transitional between Corinth types VII and VIII (the latter of which is dated as Hellenistic). It resembles type VIII in the very small wick-hole, very small opening, and lack of glaze on the exterior,<sup>21</sup> but the rim and sides of the type VIII lamps are quite different.

The general characteristics of this group are so similar to those of the preceding that they may best be described by comparison. Body: similar but deeper. Rim: rilling shallower; often there are fainter rills outside the main rill.<sup>22</sup> Opening: smaller. Nozzle: narrow, straight sided, and much smaller; wick-hole also much smaller. Handle: often none and never found complete; evidently, however, a horizontal U-shaped band handle,<sup>23</sup> the ends of which merge gradually into the body of the lamp.

<sup>20</sup> Cf. the name Πυθέας in an inscription found at Olynthus in 1928 (*T.A.P.A.*, LIX, 1928, p. 226).

<sup>21</sup> This is at variance with Broneer's conclusion (*op. cit.*, p. 47) that "all lamps from the end of the sixth through the fourth century are glazed on the outside."

<sup>22</sup> Cf. Blinkenberg, *op. cit.*, no. 3198.

<sup>23</sup> For the type of handle used in these we may compare, in a different type of lamp, Waldhauer, *op. cit.*, Pl. III, no. 30.

Clay: sometimes red but usually a very light buff. Glaze: not glazed on the exterior (except no. 123), but apparently all glazed on the interior. The size of the lamps varies greatly.

125 (107). Plate 201. L. 0.072, D. 0.052, Ht. 0.032 m. Handle missing. Differs from the rest of the group in being glazed on the exterior (badly worn off), and in having a horseshoe-shaped band handle (indicated by the thick, closely-set stumps) similar to that of group 8. The lamp is evidently transitional. D. of opening 0.017 m. D. of base 0.03 m. From South Hill, Section G.

126 (117). Plate 201. L. 0.079, D. 0.062, Ht. 0.031 m. Handle missing. D. of opening 0.018 m. D. of base 0.029 m. Band handle. The interior was evidently glazed by pouring the glaze in the opening (causing a small smudge on the lip), and then pouring off the excess through the nozzle (in doing which the glaze has smeared the tip of the nozzle around the wick-hole and trickled down its side); there is also a streak of glaze smeared from the nozzle toward the rear of the body. From House A vii 6, Room i.

127 (31). L. 0.091, D. 0.07, Ht. 0.045 m. Handle missing. D. of opening 0.023 m. D. of base 0.032 m. From East Hill, Section P.<sup>24</sup>

128 (74). L. 0.087, D. 0.063, Ht. 0.033 m. Handle missing. D. of opening 0.022 m. D. of base 0.035 m. From South Hill, Section F.

129 (4). Plate 201. L. 0.089, D. 0.069, Ht. 0.041 m. Handle missing. D. of opening 0.025 m. D. of base 0.032 m. Reddish clay. Rill on rim very faint. From House 10, Room f.

130 (57). L. 0.094, D. 0.071, Ht. 0.041 m. Complete lamp. D. of opening 0.021 m. D. of base 0.036 m. No handle. From East Hill, Section T.<sup>25</sup>

131 (91). D. 0.053, Ht. 0.034 m. End of nozzle missing. D. of opening 0.017 m. D. of base 0.028 m. No handle. From House 11, Room m.

<sup>24</sup> Cf. *Ath. Mitt.*, XLIX, 1924, p. 219, Fig. 18b.

<sup>25</sup> Cf. "Lamp from Thrace," *Arch. Anz.*, XXXIII, 1918, p. 27, and Fig. 19.

132 (38). Plate 201. L. 0.064, D. 0.046, Ht. 0.026 m. Handle missing. Similar but very small lamp. D. of opening 0.016 m. D. of base 0.028 m. From South Hill, Section Q.

133 (43). Plate 201. D. 0.088, Ht. 0.042 m. Handle and nozzles missing. Lamp of very peculiar fabric and form, but having several characteristics in common with this series. The shell of the lamp is a flat-bottomed bowl (D. of bottom 0.052 m.) of red clay pierced with two holes for the nozzles; over this shell was placed a thick crust of buff clay in which the nozzles and the rilled rim were modelled, but which has entirely peeled off the lower part of the lamp. The lamp was equipped with two nozzles set at about one-quarter of the circumference apart, and perhaps of unequal sizes inasmuch as the hole pierced in the body for one of them measures 0.01 m. in diameter, and for the other, only 0.007 m. Projections on the side of the body opposite the nozzles indicate the existence of some type of handle, but the arrangement is not clear. From House 10.

Four fragments of terra-cotta lamp stands<sup>26</sup> (Pl. 201) were found in House 13; a central socket lamp (No. 102) was also found in this house. (Inv. nos. 108-111.)

#### BRONZE LAMPS

134 (Bronze Inv. no. 404). Plate 203. L. about 0.11, D. 0.09, Ht. 0.023 m. Badly corroded; top of nozzle and part of rim missing. Body: shallow and open, with flat rim projecting beyond the sides. Opening wide (D. 0.053 m.). No base. Nozzle short. Apparently no handle. From South Hill, Section G.

The form of the lamp is very similar to terra-cotta lamps of the latter half of the sixth century (cf. Corinth type II), but no close parallels in bronze lamps seem to be known.<sup>27</sup>

135 (Bronze Inv. no. 420). Plate 203. D. 0.10, Ht. 0.02 m. Similar to last but less well preserved. D. of opening 0.068 m. From House A vi 6, Room k. The lamp was found in a burnt area below floor level.

<sup>26</sup> Cf. Robinson, *op. cit.*, Fig. 299, nos. 28, 29.

<sup>27</sup> Cf. the early, double-decked, bronze lamp found at Olynthus in 1928 (Robinson, *op. cit.*, Fig. 301, no. 33).

## CHAPTER VIII

### BYZANTINE POTTERY FROM OLYNTHUS

By A. XINGOPOULOS

(Translated by George E. Mylonas and David M. Robinson)

The Byzantine sherds to be described below and now at the Museum of Saloniki were discovered in 1928 by Professor David M. Robinson at the south projection of the Meghali Toumba (Pl. 209).<sup>1</sup> On that site were brought to light the foundations of a square tower and of other structures belonging to the Byzantine period.<sup>2</sup> The sherds, found at a depth of only 0.10-0.50 m. from the present surface of the hill,<sup>3</sup> are not numerous but very interesting especially because of their decoration.

*Classification:*<sup>4</sup> The sherds from Olynthus are grouped in accordance with a system of classification devised by us. The practicability of this system we have tested in classifying the numerous Byzantine collections of Saloniki and the sherds dis-

<sup>1</sup> Cf. D. M. Robinson, *A.J.A.*, XXXIII, 1929, pp. 54 ff. I wish to express my thanks to Professor Robinson for his kind permission to study and publish his Byzantine vases from Olynthus. He put at my disposal the photographs and measurements and his excellent notes. The colored plate (CCVIII) is from water-colored reproductions made by Mr. Nicolaides for Professor Robinson.

<sup>2</sup> Cf. plan in *Excavations at Olynthus*, I: G. E. Mylonas, *The Neolithic Settlement*, Fig. 3; Robinson, *Excavations at Olynthus*, II, p. 2 and Fig. 19.

<sup>3</sup> Cf. Mylonas, *op. cit.*, p. 4, and outline of stratification on p. 5, Fig. 4.

<sup>4</sup> "With the exception of Stamped Ware, which occurs infrequently in Greece, this does take care of all kinds of Byzantine pottery. It is to be remarked, however, that such a description, based purely on how a pot is decorated, tends to subordinate the matter of what it is decorated with, i. e. the artistic and decorative tradition, and so may obscure similarities of decorative style in pots of different techniques or may class together pots of different styles just because of similar technique. In the present state of our knowledge, or ignorance, of Byzantine pottery and with a rather small and homogeneous group like this, these dangers are not very great and this system may be of value in accenting differences of technique which should be emphasized. On the whole I favor the classification devised by Talbot Rice (*Byzantine Glazed Pottery*), for it allows of distinction both in technique and style to a greater degree." Frederick O. Waagé, 3rd.

covered in the excavations of the Roman Agora at Athens and now kept in the Byzantine Museum at Athens. According to this system of classification, all the known types of Byzantine vases can be included in the following groups:

- I. Vases with Impressed Decoration.
- II. Incised.
  - A. With glaze.
    - 1. Slightly incised.
    - 2. Deeply incised.
    - 3. Champlevés.
  - B. Without glaze.
- III. Incised and Painted.
  - A. With the color scheme following the incised pattern.
  - B. With the color scheme independent of the incised pattern.
- IV. Painted.
  - A. With representations and decorations.
    - 1. On white ground.
    - 2. On colored ground.
  - B. With simple colors but without patterns.

On the basis of this classification we shall now proceed to examine the sherds discovered by Professor Robinson at Olynthus.

Vases with impressed decoration belonging to our first group were not discovered at Olynthus. Such vases are rather rare.<sup>5</sup>

The majority of sherds discovered belong to the Group II A. They possess a slip of yellowish-white and more often of different shades of yellow, varying between a very light and a very deep hue. Sherds with a green glaze or green dropped on the glaze before firing are fewer. On this ground are incised linear patterns which form the decoration of the vase. We can divide these incised vases into three sub-divisions in accordance with the depth of the incisions.

II A 1. To this subdivision belong sherds with very shallow

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<sup>5</sup> For these cf. D. Talbot Rice, *Byzantine Glazed Pottery*, Oxford, 1930, pp. 25 ff.



and thin incised lines. These are the most common at Olynthus [Pl. 204, II A 1 (c)-(f); Pl. 205, II A 1 (g)-(o) and Color Plate CCVIII, II A 1 (e), (e) and (j)]. A slight variation of this type is formed by the two sherds illustrated on Plate 204, II A 1 (a and e) and on Color Plate CCVIII. These sherds are also decorated with shallow, incised lines, but on the inner face are to be found places which are incised deeper, in a manner found in Subdivision II A 3.

II A 2. Sherds belonging to this subdivision are rather rare at Olynthus. One of them is illustrated on Plate 204, II A 2, and it resembles examples of Subdivision II A 1, the only difference being that the patterns are deeply incised in the clay.

II A 3. To this group belong sherds the background of which is cut away around the pattern, so that the motive seems to be in relief, in a manner usual in marble work of the type known as *champlevé*. Cf. Pl. 204, II A 3 (a); Pl. 205, II A 3 (c and e) and Color Plate CCVIII. [Pl. CCVIII, II A 3 (g-i); Pl. 205, II A 3 (b), (d), (f) and (g) probably belong rather to the II A 1 group. Pl. 204, II A 1 (a) and (b) belong rather to this group than to the II A 1 group. D. M. R.]

Sherds without glaze belonging to Group II B were not found at Olynthus.

Now we proceed to the study of Group III, which includes vases with a decoration both incised and painted. Two subdivisions are possible.

III A. Sherds bearing incised patterns, on a yellowish background usually similar to those of Group II A. But in sherds of this group we find colors following more or less closely the incised pattern. The green, the yellow, and the brown colors are usually employed in the decoration of vases of Group III A. At Olynthus vases of this group are not common; two examples are illustrated on Plate 204, III A (a and b) and Color Plate CCVIII, III A (a). But fortunately an almost complete plate (c) of this type has been found, giving an excellent idea of this type of vase painting (Plate 205, III A c and Color Plate CCVIII).

III B. The background of vases belonging to this group is usually white, and on this we find an incised decoration strengthened sometimes by means of color. Besides the incised design they bear a painted pattern altogether independent of the incised. Brown and green colors are usually employed for this painted decoration. Two small sherds of this group, illustrated on Plate 204, III B (a and b), were found at Olynthus.

The last group includes vases with a painted decoration.

IV A 1. Sherds belonging to this subdivision are similar to those of III B. The only difference is the lack of incised decoration. Specimens belonging to this variety were not found at Olynthus.<sup>6</sup>

IV A 2. To this variety belong vases bearing a painted decoration over the background which is brilliantly painted in brown, green, black, etc.<sup>7</sup> The motives are painted in white, light green, yellow, etc., and the pigment is laid in thick layers on the color of the background in such a fashion as almost to appear in relief. Vases belonging to this class<sup>8</sup> are coarser, yet their decoration is very pretty in spite of the fact that it does not possess the lightness of motives characteristic of Group III B, and especially of Group IV A 1. A good example is illustrated on Pl. 204, IV A 2 (a) and on the Color Plate CCVIII belonging to the handle of a pitcher. Other sherds are Pl. 204, IV A 2 (b) and (c); Pl. 205, IV A 2 (d) and (e) and the Color Plate IV A 2 (b) and (d).

IV B. Finally, this subdivision includes vases on which colors

<sup>6</sup> For examples, cf. Rice, *op. cit.*, Pl. XII.

<sup>7</sup> "The background is not "painted" brown, green or black. Yellow glaze when fired, without an underlying slip, directly over the clay forms a brown or russet color by a chemical change. Green becomes black; the hues of the browns and blacks are dependent upon those of the glazes and of the clay color. Thus the motives are painted in white slip which reflects the color of the glaze which lies over it, while the glaze changes its color, as described, where there is no slip." Frederick O. Waagé, 3rd.

<sup>8</sup> Cf. Rice, *op. cit.*, pp. 48 ff., Pl. XVIa. Other examples in H. Wallis, *Byzantine Ceramic Art*, London, 1907, Pl. XXVI 57, XXXI 68, and J. Ebersolt, *Catalogue des poteries byzantines et anatoliennes du Musée de Constantinople*, Constantinople, 1910, p. 36, Fig. 38.

are applied, forming no definite pattern.<sup>9</sup> No example of this kind was found at Olynthus.

*Decoration:* The decorative motives found on the vases from Olynthus are illustrated by the drawings, Figs. 10-18 (Plates 206, 207), which together with the photographs (Plates 204, 205) and the colored plate (CCVIII) give a complete list of the vases discovered, with the exception of a few unimportant sherds. The decoration which these vases bear includes the following five varieties: (1) Human forms; (2) Animals and birds; (3) Plant decorations; (4) Geometric patterns; and (5) Inscriptions.

1) The human form, which appears rather seldom on Byzantine vases, is met with on only one vase, which is badly preserved (Pl. 206, Fig. 10). On this vase the figure of a man (a warrior?) is represented, with the head, arms and the part of the body below the waist missing.

The figure represented wears a tight garment (a cuirass?) and is painted in full front view, with out-stretched hands. A similar representation, perfectly preserved, is found on an unpublished vase discovered in Saloniki. On this the warrior is holding an axe with one of his hands and a shield with the other.

2) Animals and birds. Strangely enough, no one of the fragments from Olynthus bears a representation of an animal, a motif very common on Byzantine vases. Very few examples have a representation of a bird. Plates 204 and CCVIII (II A 1 e) and Plate 206, Fig. 11 illustrate all the sherds bearing such a decoration.

3) Plant motives. Sherds bearing plant motives are the most numerous (Pl. 206, 12-14; Pl. 207, 15). Lance-shaped leaves starting from the centre of the plate and radiating toward the edge are the most common motives of this variety. Very common also is the wavy twig pattern, which either fills completely the surface of the vase, or forms a wreath around the undecorated centre. Finally, the clover is also employed, usually to fill the gaps left by interwoven bands. In general, we may remark that

<sup>9</sup> Cf. S. Flury, *Syria*, 1924, pp. 55 ff.

these plant motives are very schematic, quite removed from the natural plants which gave them birth.

4) Geometric patterns. Perhaps the most beautiful vases of this variety are those bearing a decoration composed of lines crossing each other and covering the entire surface by small squares (Pl. 207, Fig. 16). These squares are either hollowed out alternately, giving the impression of a checker board, or are filled with geometric patterns. Usual geometric motives are also the interwoven bands, the spiral, etc. (Pl. 207, Fig. 17).

5) Inscriptions. Among the sherds discovered only one bears an inscription; this is incised in a circle (Pl. 206, Fig. 18) and is altogether unintelligible. In the middle of the circle there is a sign which can be taken as an inverted Z or N. The fact that no sense could be obtained from this inscription can be explained if we accept the hypothesis that the potter was illiterate and that he was trying to copy an inscription which he could not read. By this hypothesis is also explained the inverted letter at the centre of the circle. This is not altogether without parallel, since among the unpublished Byzantine vases from the Roman Agora of Athens are quite a few examples. More parallels are obtained from Mohammedan vase-paintings.

*Shapes of vases:* The vases, as far as we can make out from the discovered fragments, belong to the typical forms found on all Byzantine sites (Pl. 207, Fig. 19). They are vessels, more or less deep, standing usually on a short base. A new form is illustrated by only one example, unfortunately with its upper portion missing, with no special base, and with its body narrowing downwards. Of those with base specially noticeable is the vase illustrated on Plate 207, Fig. 19 (upper part), with green glaze and with no other decoration. Finally, there are some shallow plates of which the best preserved, III A (c), is illustrated on Plates 205, III A (c) and CCVIII.

*Date:* In the section of the different strata given by Dr. Mylonas,<sup>10</sup> we notice that at a depth of about 0.50 m. there exists

<sup>10</sup> Mylonas, *op. cit.*, pp. 4 and 5, Fig. 4.

a layer of Byzantine plinths and tiles. Over this level were found Byzantine coins, one of which belongs to Justinian and the others to the period between the eleventh and the fourteenth centuries.<sup>11</sup> The sherds described above were found at a depth of of 0.10-0.50 m. below surface, and belong to different periods. The two sherds with the incised and painted decoration, belonging to Group III B, Pl. 204 [III B (a) and (b)], are the oldest of the series, as their technique shows, and they can be attributed to the eleventh century.<sup>12</sup> Most of the rest, especially those belonging to Group II A, i. e., the incised, can with great probability be placed in the fourteenth century. Their technique and decoration, as well as their similarity to the Saloniki vases, lead us to the same date.

*General remarks:* The different strata prove that in this part of the excavation we must distinguish different Byzantine periods. The lowest level marked by the plinths and tiles must belong without doubt to early Christian times, going as far back as the period of Justinian, as is proved by the coin found there.<sup>13</sup> Then follows a period limited by the eleventh and the thirteenth centuries. This was followed by a period covering the fourteenth century. To this period belong the sherds discovered. Finally comes the Turkish period, from which we have clay pipes and coins.

As far as the Byzantine sherds are concerned we may notice that they present many similarities to those found at Saloniki. Not only is their technique identical, but even their decorative motives present striking similarities. We have mentioned this fact above in describing the representation of the warrior(?) illustrated on Plate 206, Fig. 10; and we could multiply instances of similarity by comparing the plant and geometric motives found on Olynthian sherds on the one hand and on Saloniki vases on the other.

<sup>11</sup> Cf. Robinson, *The Coins Found at Olynthus in 1928*, pp. 119-120, Nos. 958-966, Pl. XXVI.

<sup>12</sup> These more probably belong to the twelfth century. F. O. W. and D. M. R.

<sup>13</sup> Cf. Robinson, *op. cit.*, No. 958, Pl. XXVI.

These similarities seem to prove that the Olynthian sherds<sup>14</sup> belong to the group of vases produced at Saloniki. Probably they were taken to Olynthus by some of the soldiers stationed in the fortification of Olynthus.

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<sup>14</sup> The scales on Plates 206 and 207 give the measurements of the fragments there illustrated. The measurements of those on Plates 204, 205 and CCVIII are as follows: II A 1 (a) is 0.12 h.; II A 1 (b) is 0.15 w. (white with green patches); II A 1 (c), is 0.12 h., 0.10 w.; II A 1 (d) with white glaze, plain on outside and with raised base is 0.12 h., 0.12 w., 0.01 th.; II A 1 (e) is 0.155 h., 0.095 w., 0.01 th.; II A 1 (f) with yellow glaze and knobs is 0.10 h., 0.09 w., 0.013 th.; II A 1 (g) is 0.08 w.; II A 1 (h) is 0.08 w.; II A 1 (i) is 0.07 w.; II A 1 (j) is 0.075 w.; II A 1 (k) is 0.05 w.; II A 1 (l) is 0.08 w.; II A 1 (m) is 0.08 w.; II A 1 (n) is 0.08 w.; II A 1 (o) is 0.08 w.; II A 2 is 0.09 w. (yellow with brown depressions); II A 3 (a), with white in squares with holes in corners and brown in depressions around raised squares changing sometimes to green and running over on white, is 0.065 h., 0.09 w., 0.008 th.; II A 3 (b) is 0.11 w. (green); II A 3 (c) is 0.09 h. (white with green over it in centre, brown in depressions between rosettes); II A 3 (d) is 0.10 h. (yellow); II A 3 (e) is 0.09 h., 0.08 w., 0.01 th. (greenish-yellow with broad brown band); II A 3 (f) is 0.09 w. (yellow); II A 3 (g) is 0.115 h.; II A 3 (h) on Plate CCVIII is 0.065 h.; II A 3 (i) is 0.09 h.; III A (a) is 0.08 h., 0.12 w., 0.005 th.; III A (b) is 0.08 w.; III A (c) is 0.09 h., 0.18 in diam.; III B (a) is 0.04 h.; III B (b) is 0.08 w.; IV A 2 (a) is 0.12 h.; IV A 2 (b) is 0.085 h., 0.065 w., 0.004 th.; IV A 2 (c) is 0.05 w. (white glazed relief over green); IV A 2 (d) is 0.058 h.; IV A 2 (e) is 0.07 h. [Note of D. M. R.]



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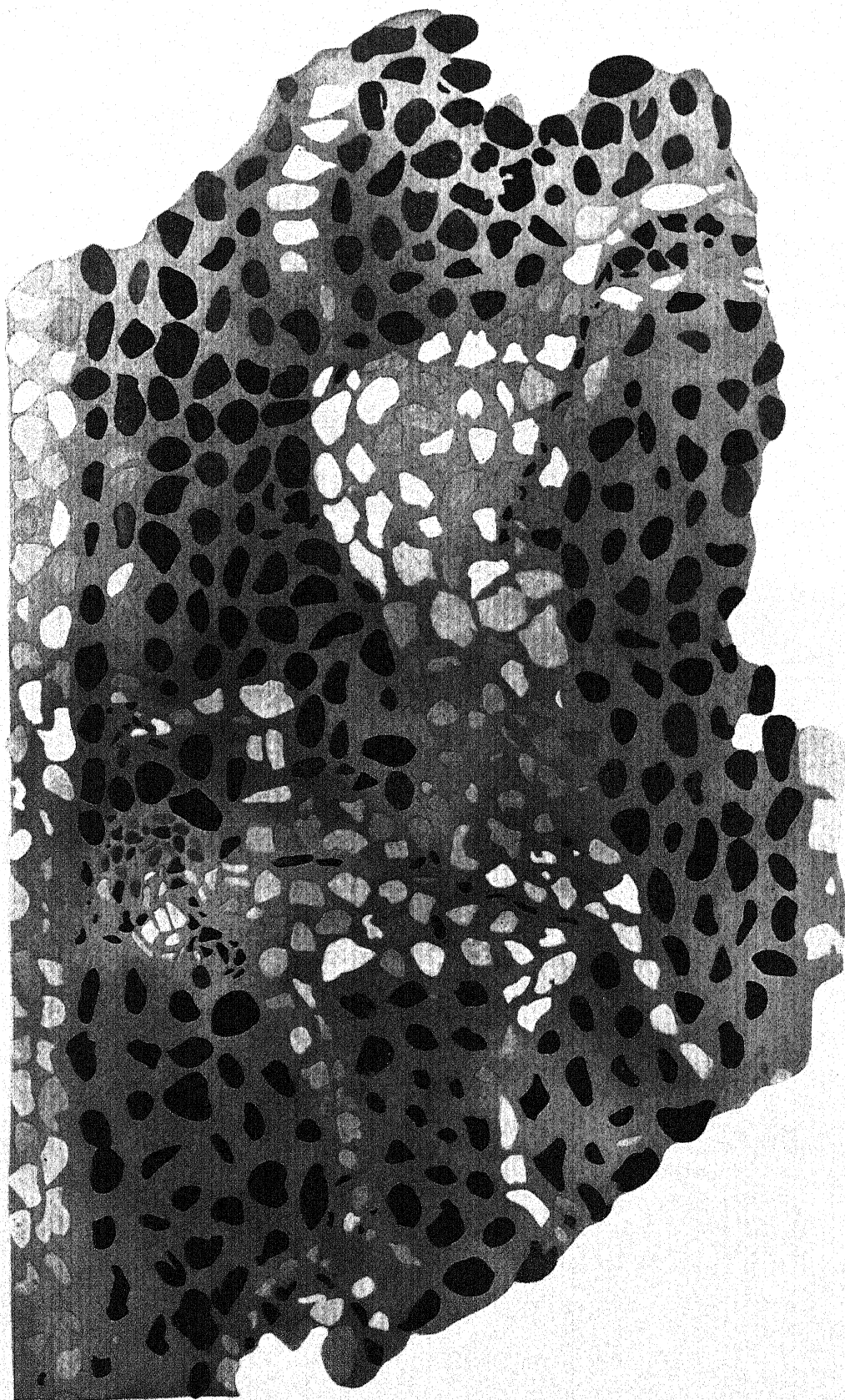
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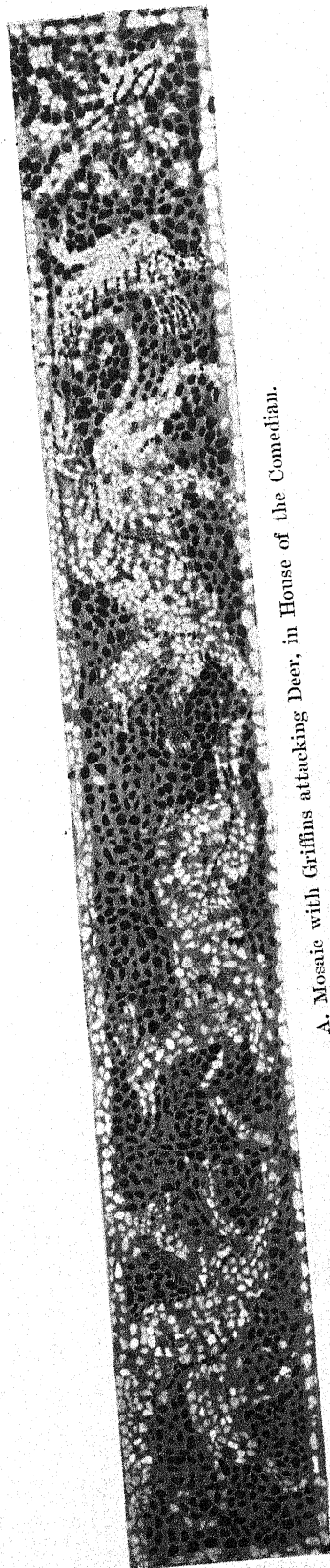




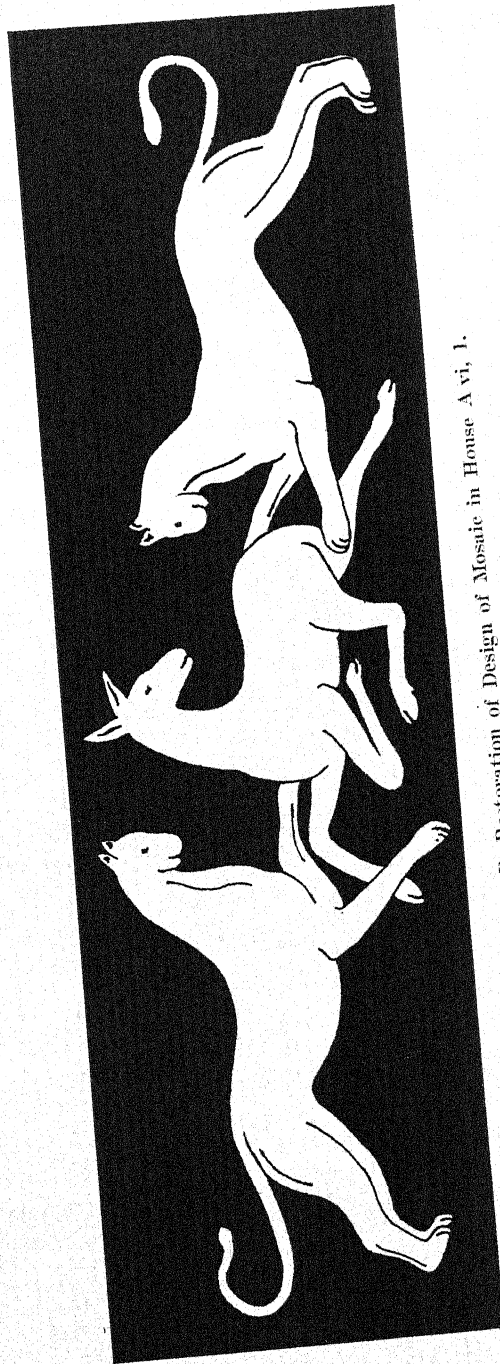


Pebble Mosaic with Centaur in Court of the House of the Comedian.

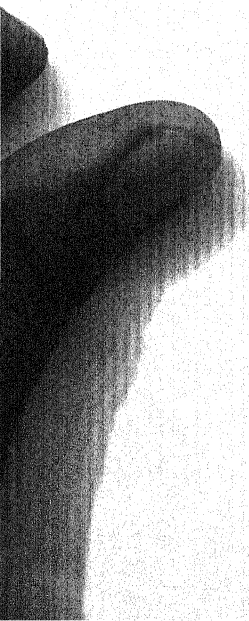




A. Mosaic with Griffins attacking Deer, in House of the Comedian.



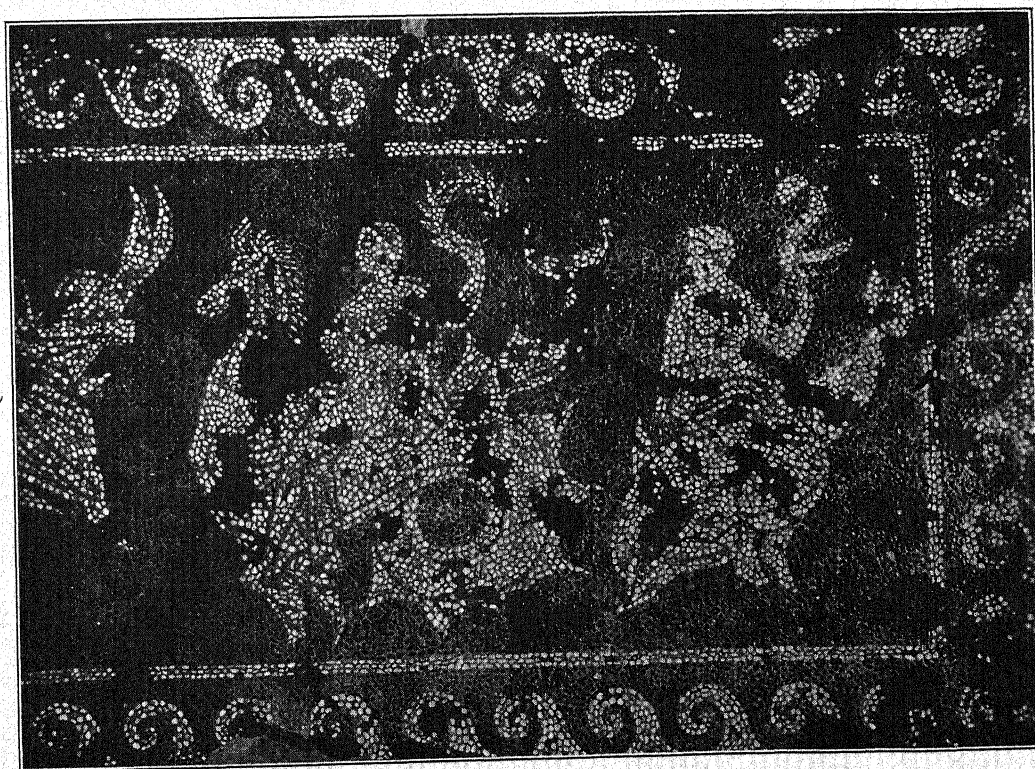
B. Restoration of Design of Mosaic in House A vi, 1.







A. Nereid Mosaic in House A vi, 1.



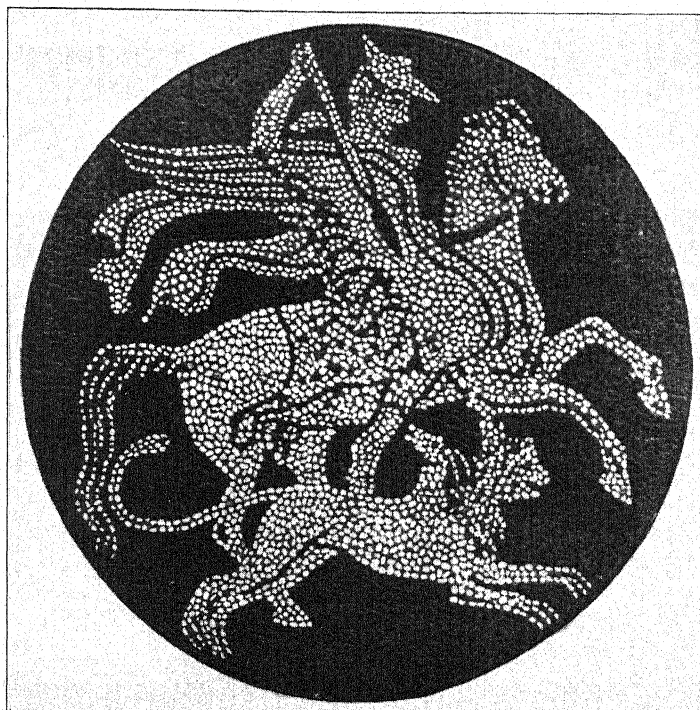
B. Nereid Mosaic in House A vi, 1 (Detail).



Bellerophon-Mosaic in House A vi, 3.

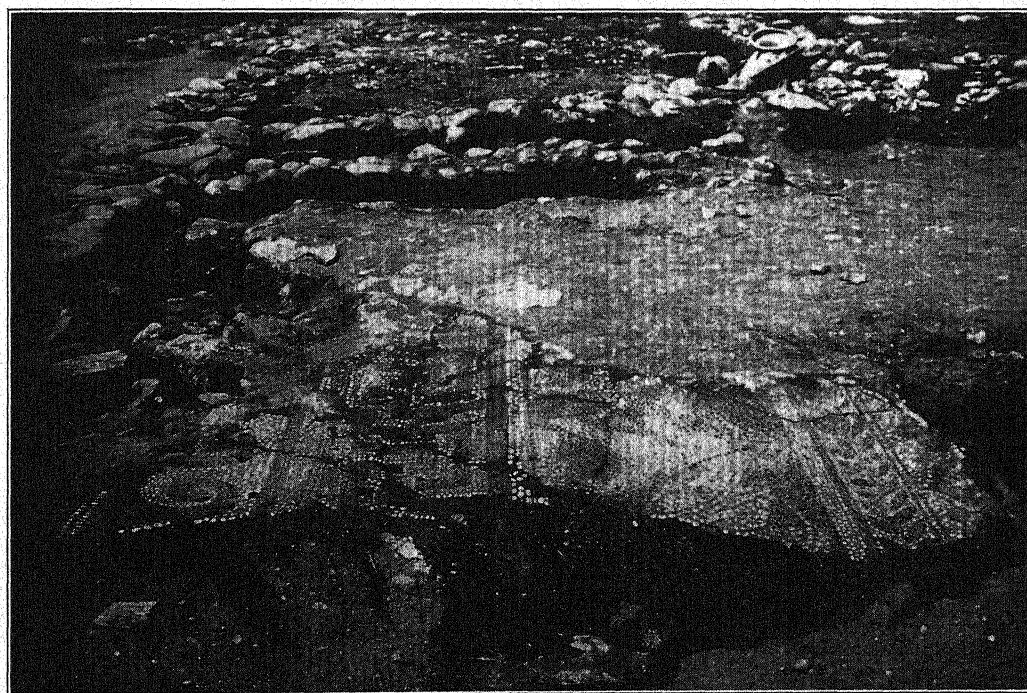
1 M.



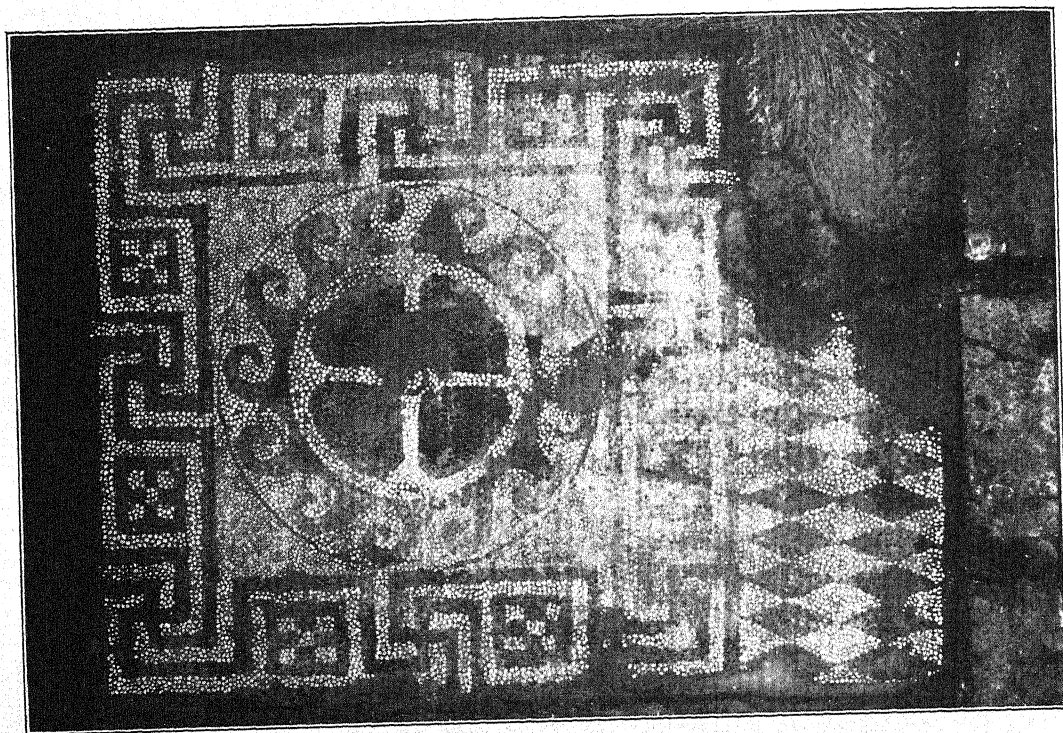


A. Pebble Reproduction of Bellerophon Mosaic in House A vi, 3.

1M.

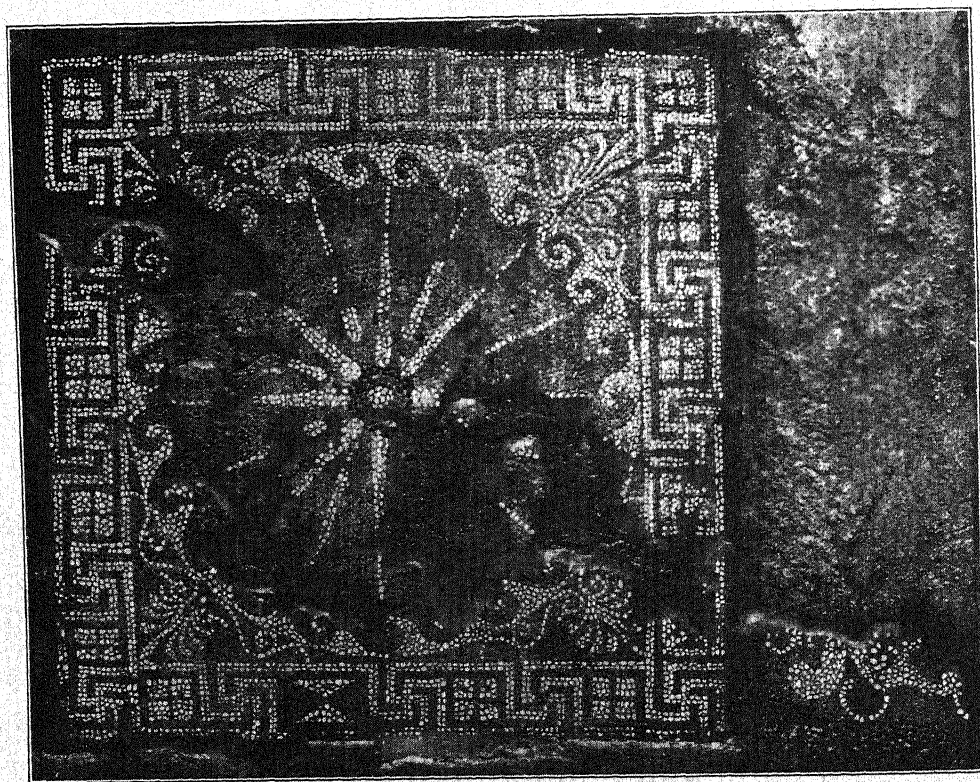


B. Mosaic representing Centauromachia in Court of House A vi, 3.



B. Mosaic with Wheel Pattern in House A vi, 6.

1 M.



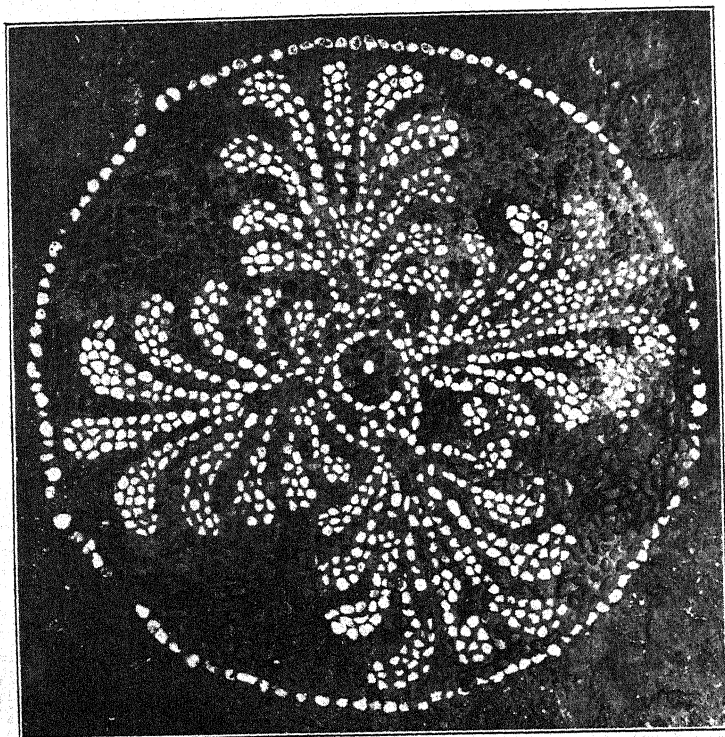
A. Mosaic with Ray Pattern in House A vi 4.



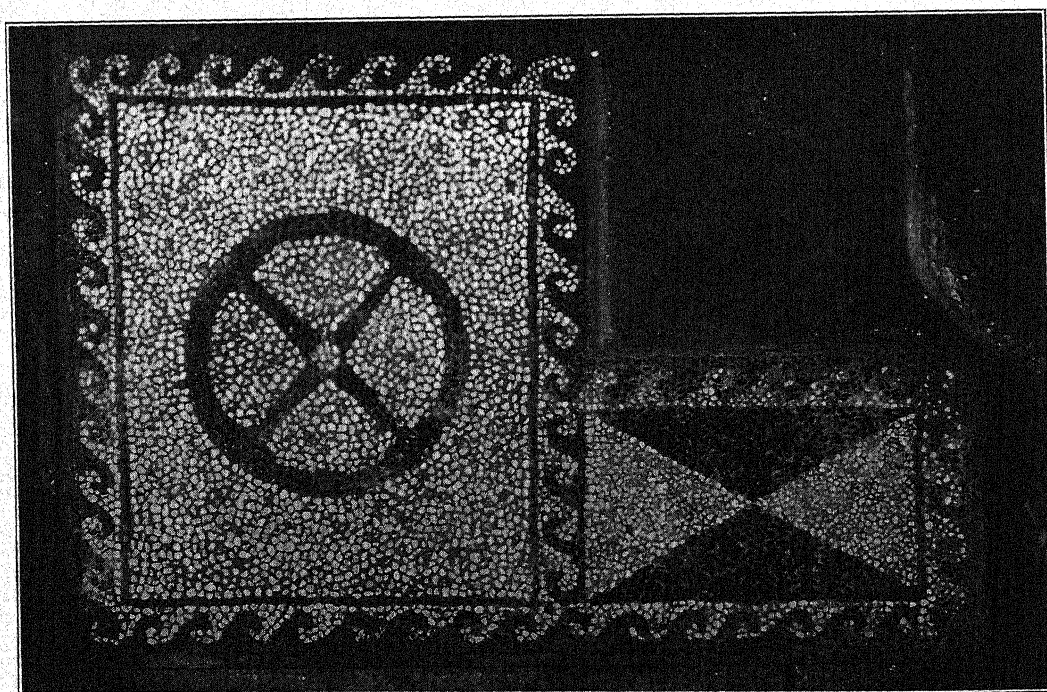


Mosaic with Double Sphinxes in House B v, 1.

1 M.

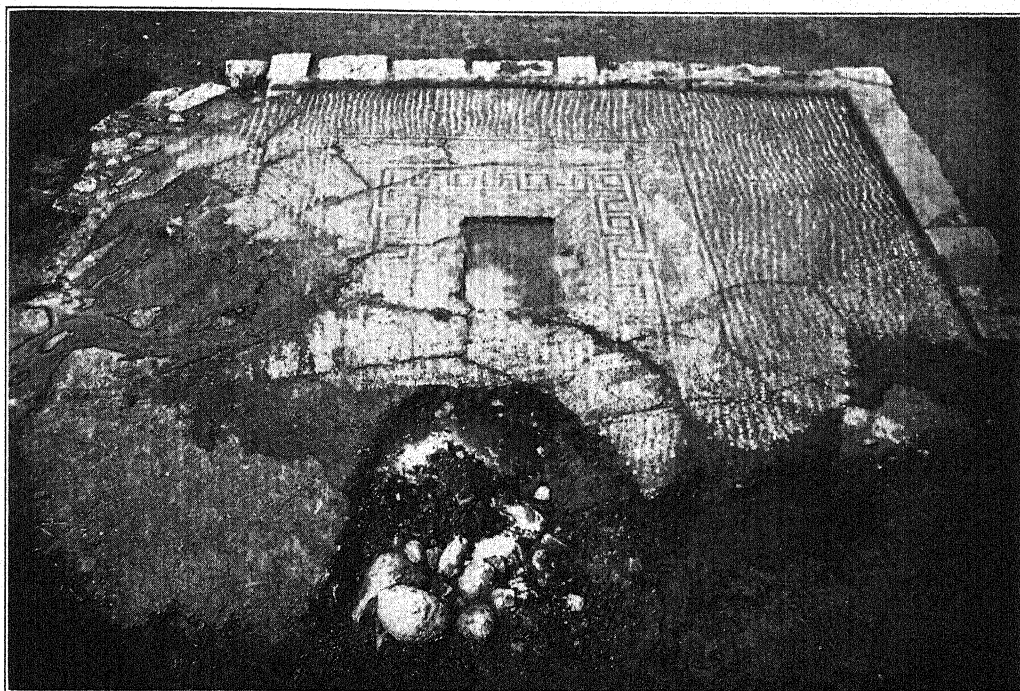


A. Mosaic with Palmettes in House A vi, 8.

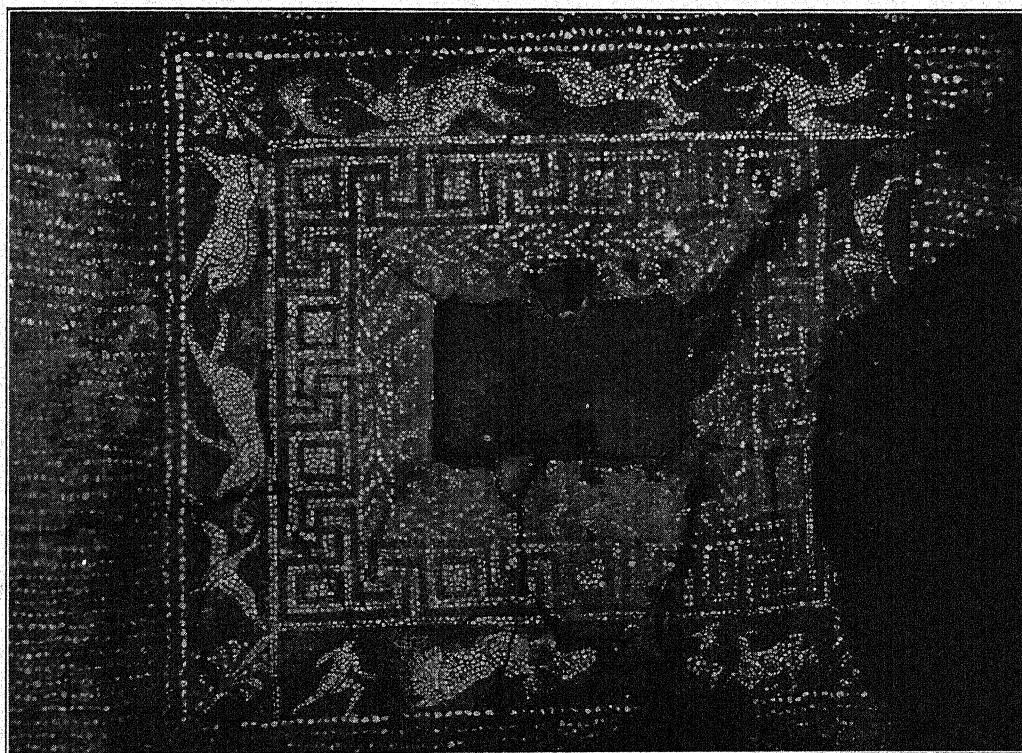


B. Wheel Mosaic in the House of the Comedian.



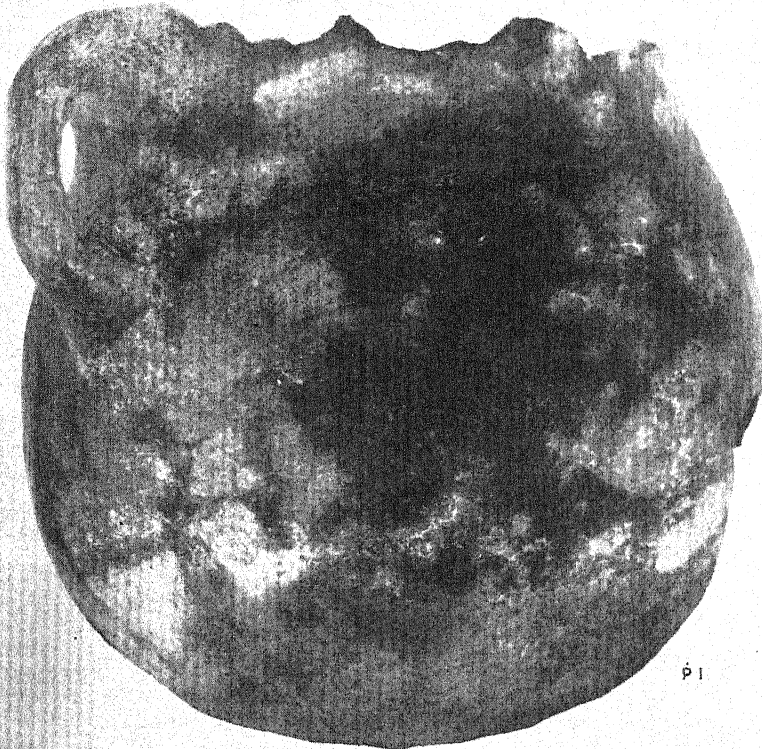


A. Mosaic in the Court of the House of the Comedian.

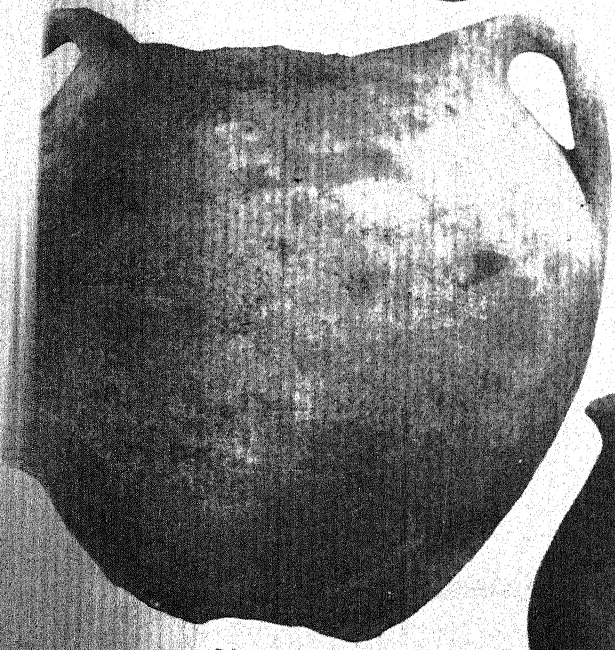


1 M.

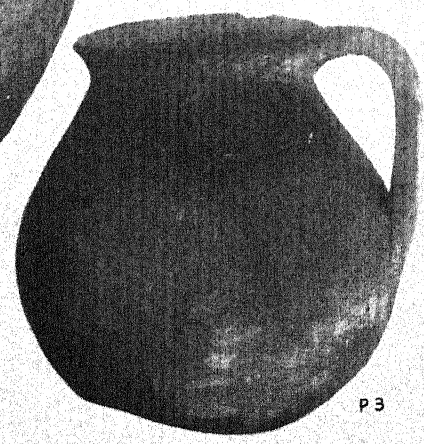
B. Mosaic in the Court of the House of the Comedian.



P 1



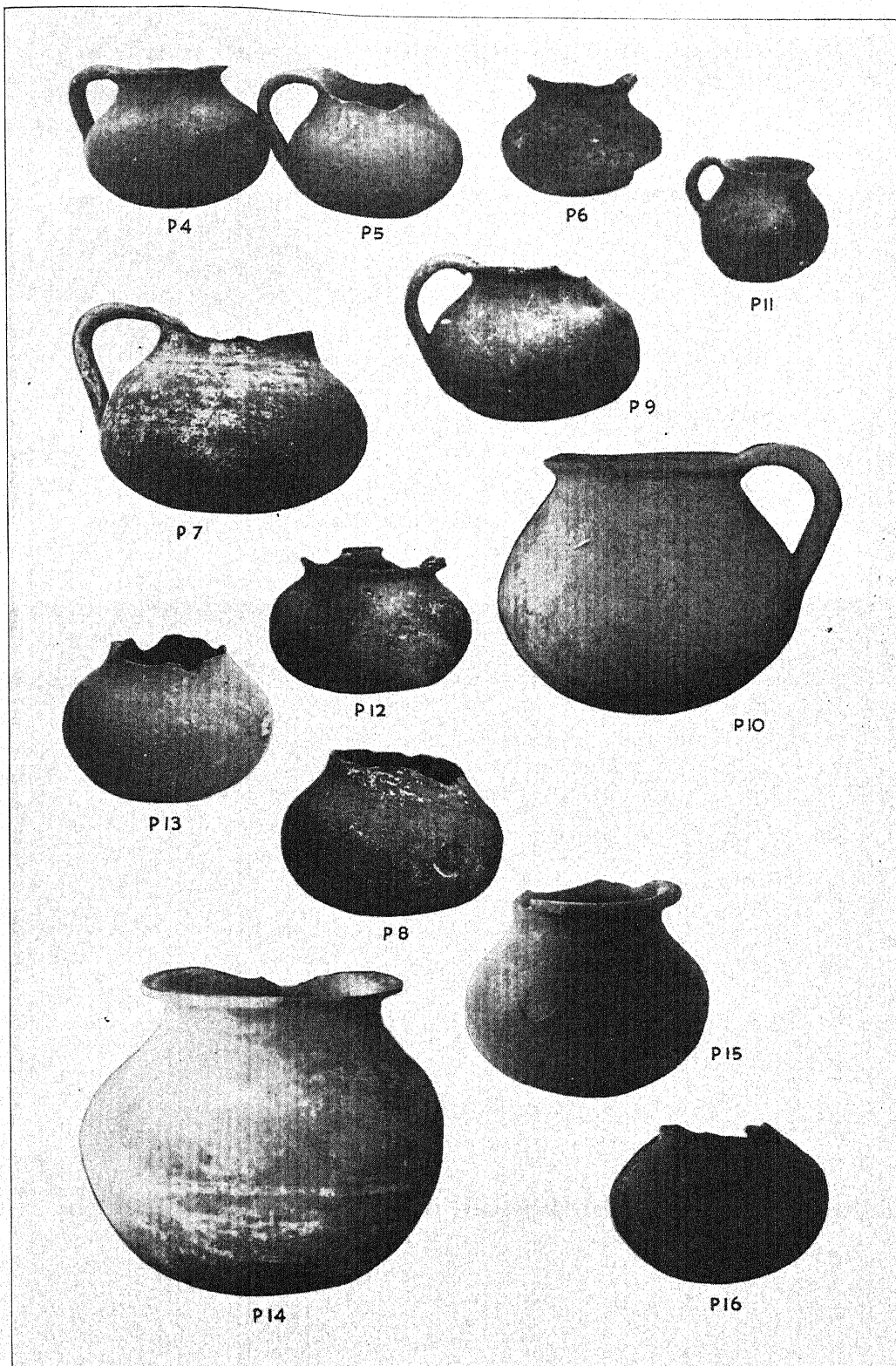
P 2



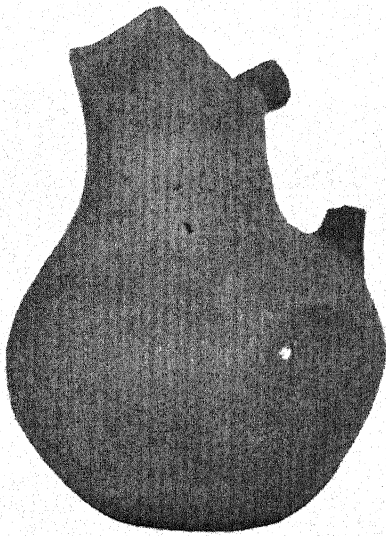
P 3

Olynthian Pre-Persian Monochrome Ware.

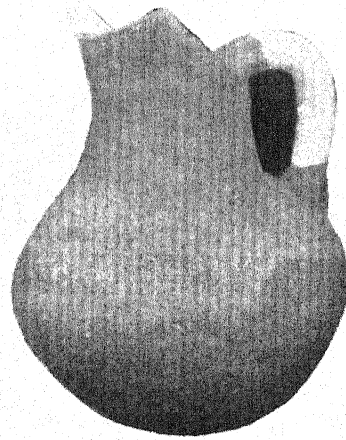




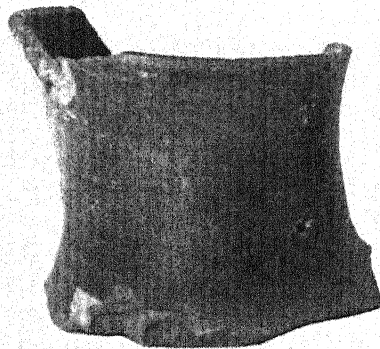
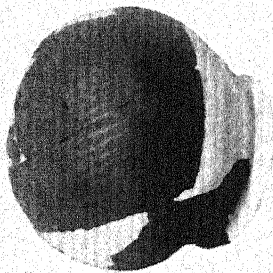
Olynthian Pre-Persian Monochrome Vases.



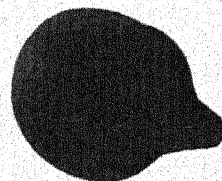
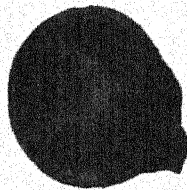
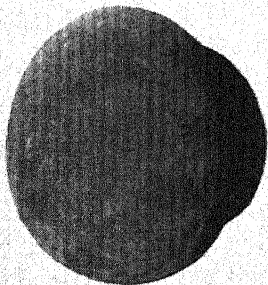
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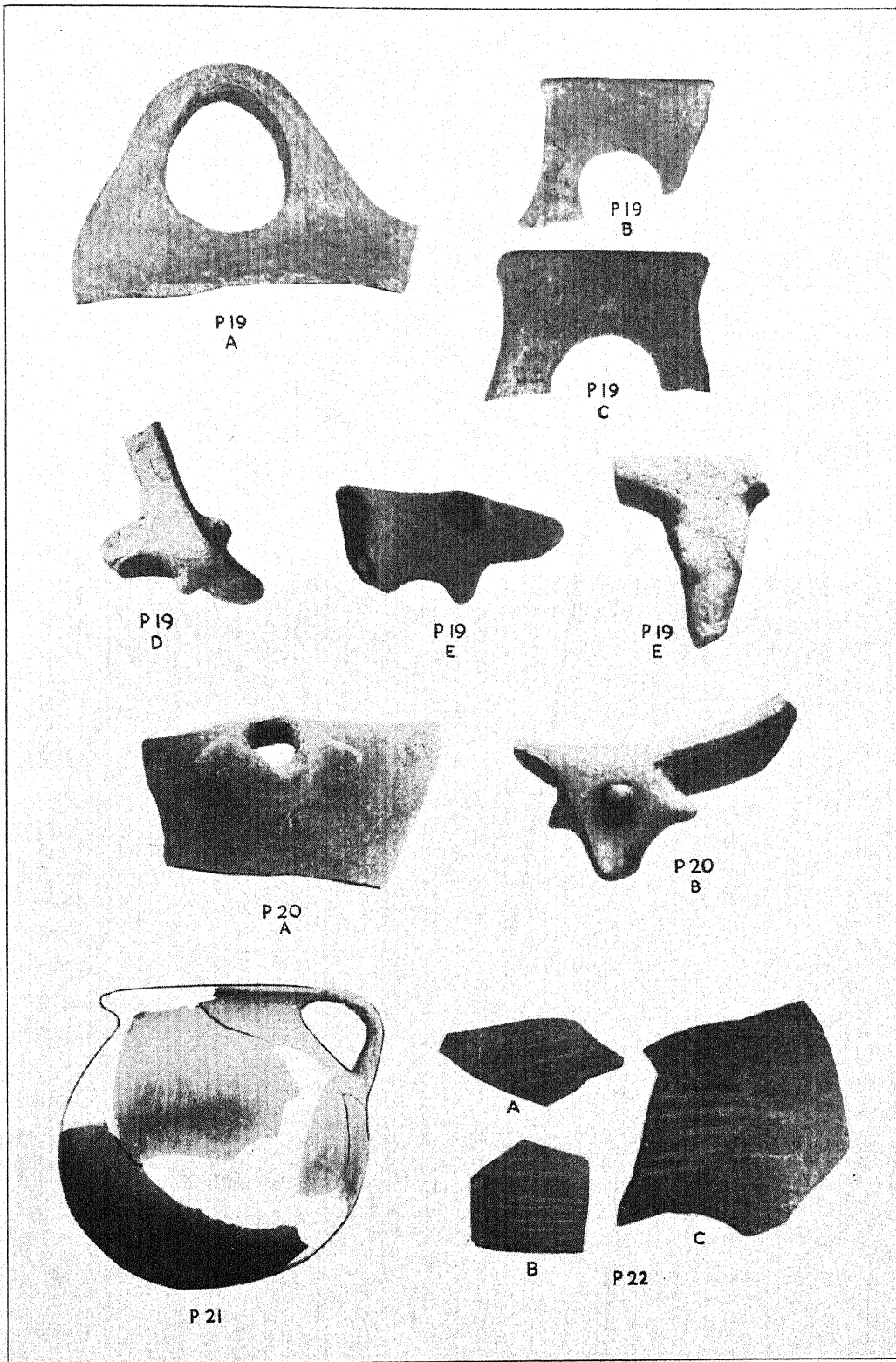
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P 18



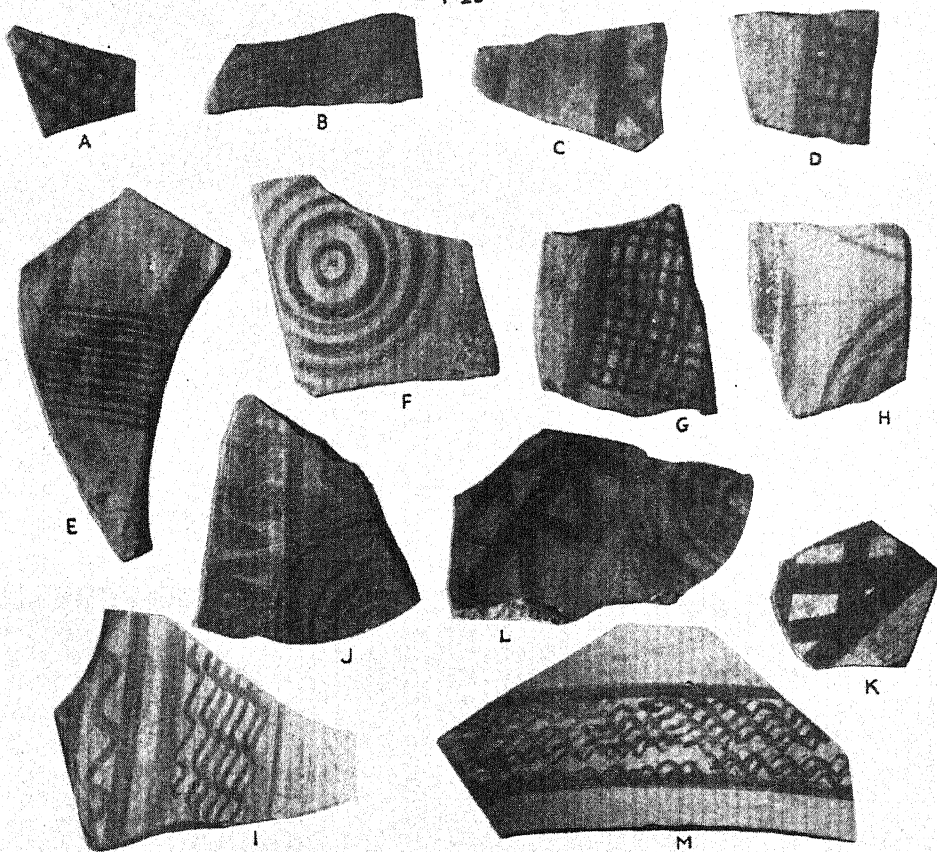
Jug with Cut-away Neck, Neck of another Jug, and Round Bases of Vases.



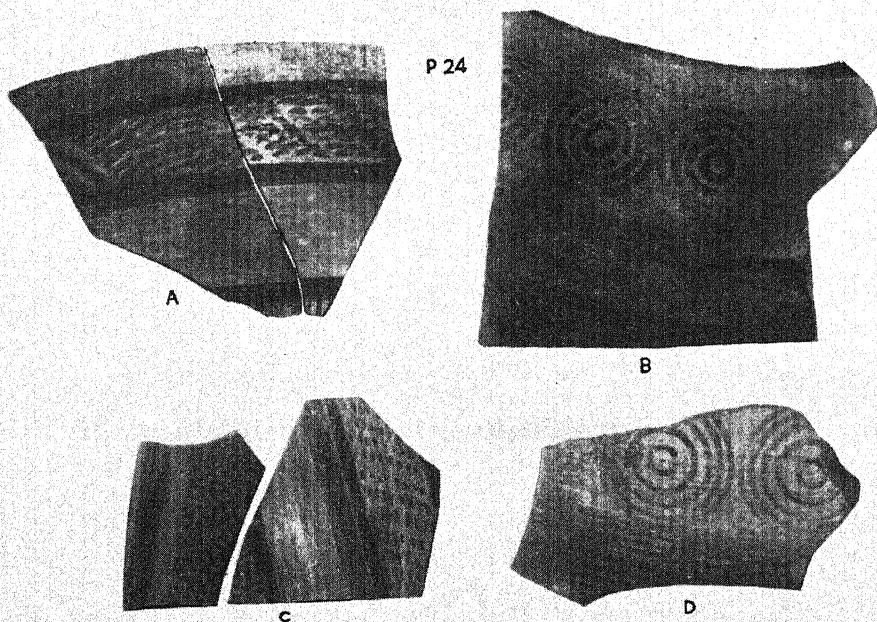
Olynthian Pre-Persian Raking Handles and Scraped Ware.



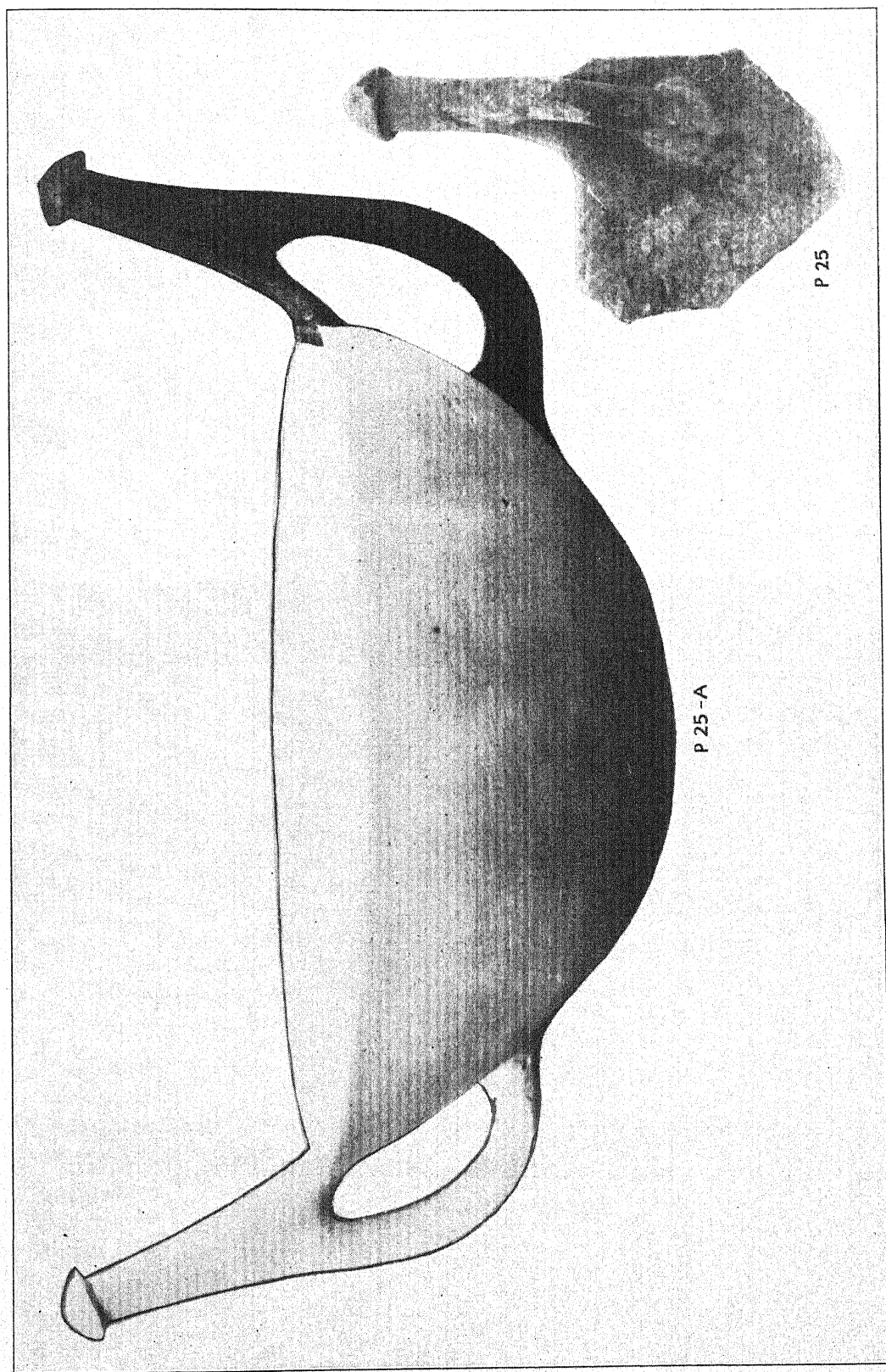
P 23



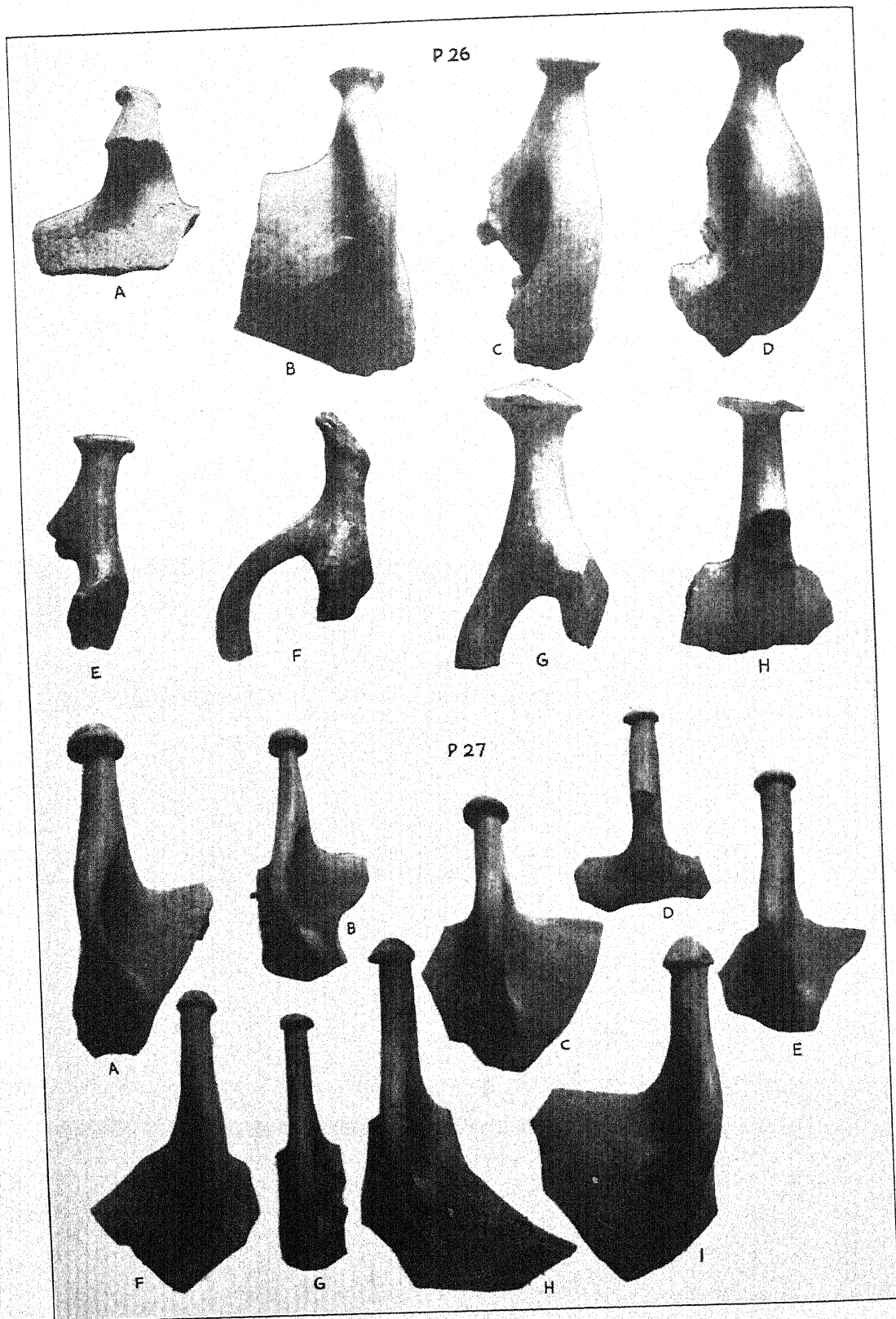
P 24



Fragments of Olynthian Pre-Persian Painted Ware.

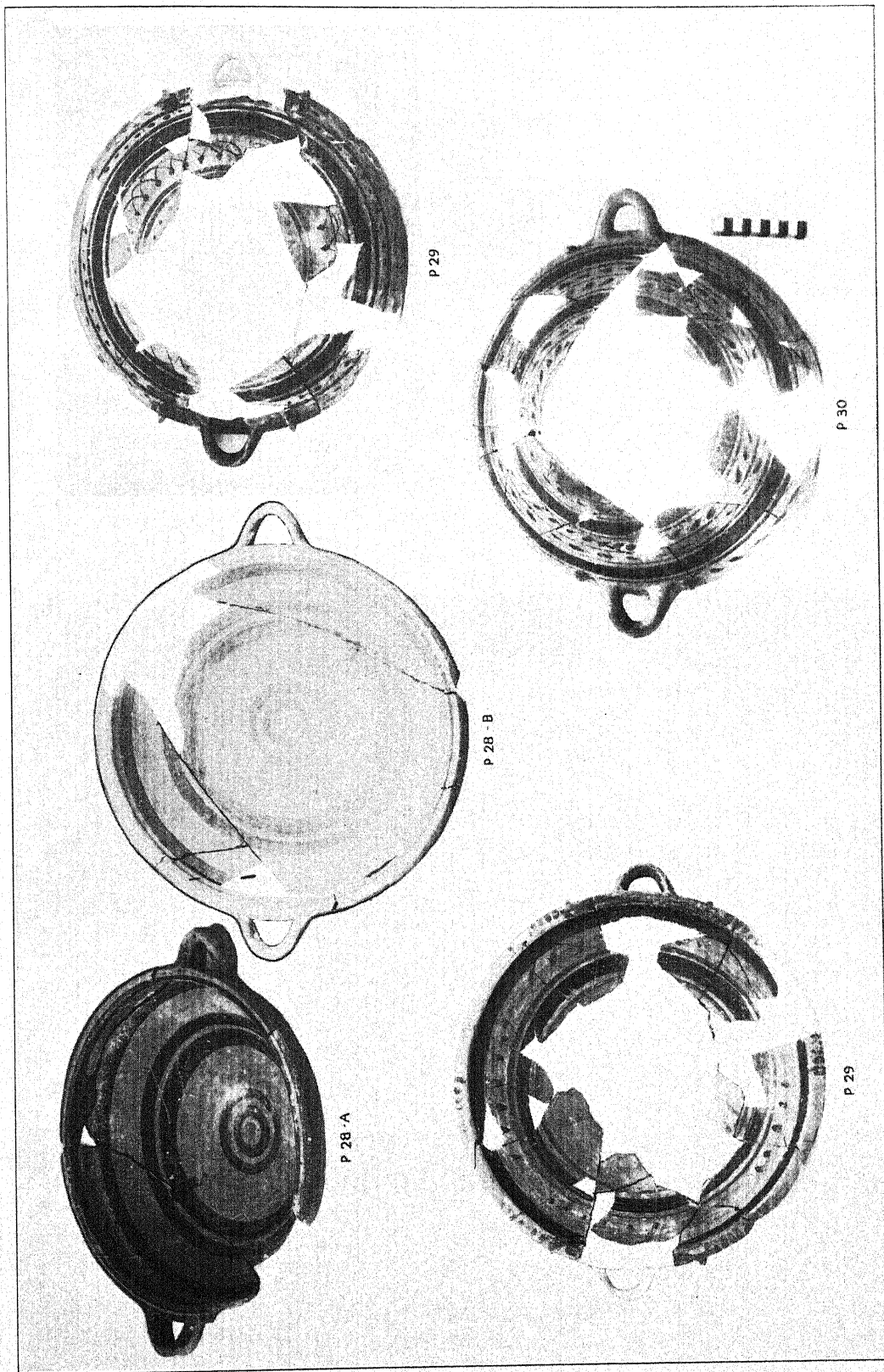


Reconstruction of Wide-mouthed Deep Pre-Persian Olynthian Bowl.

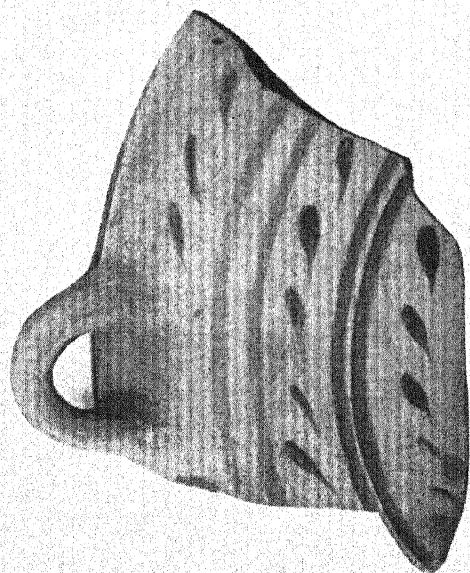


Handles of Hand-made Olynthian Pre-Persian Vases (Group II).

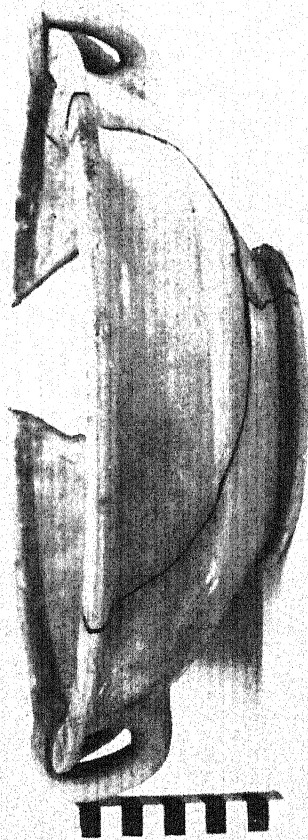




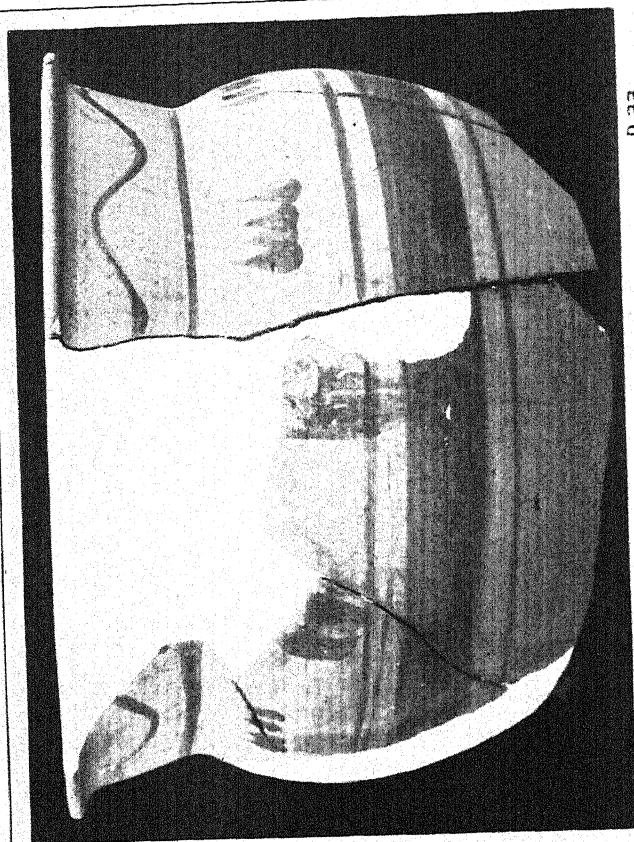
Wheel-made Pre-Persian Olynthian Bowls (Group III).



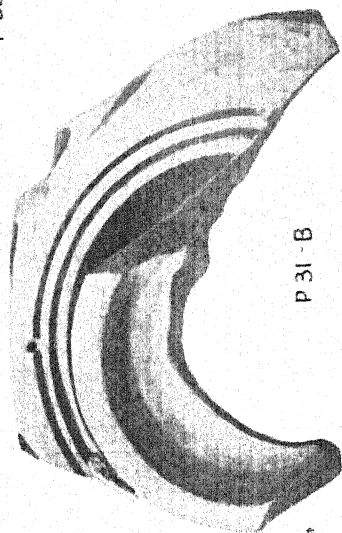
P 31 - A



P 32

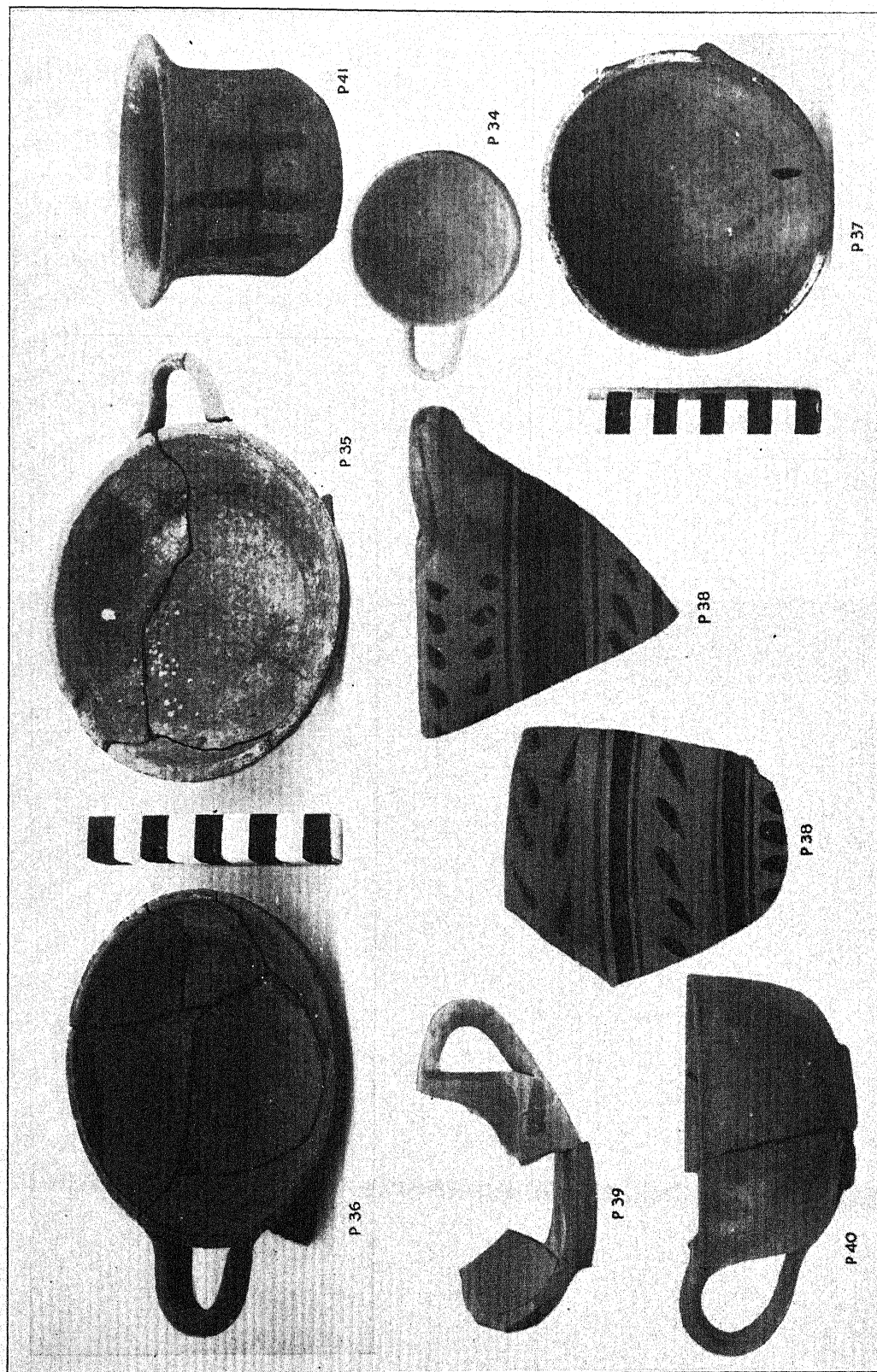


P 33



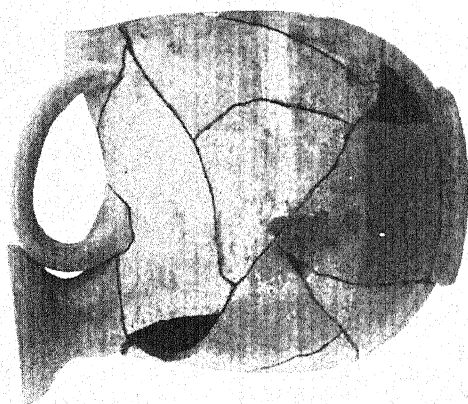
P 31 - B

Fragments of Two Pre-Persian Olynthian Deep Bowls and a Shallow Bowl.

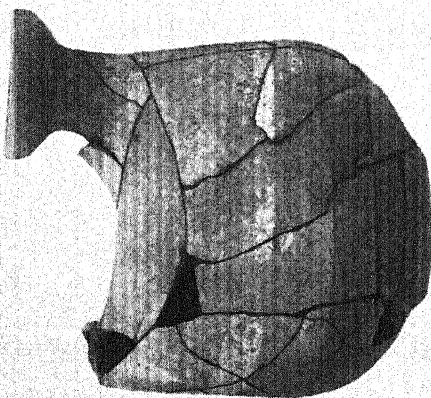


Pre-Persian Olynthian One-Handled Bowls, Fragments of Scyphus (P 38), One-Handled Cups, and Cup without Handle.

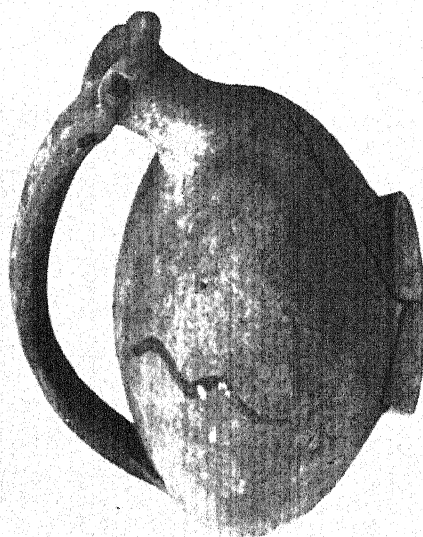




P 43

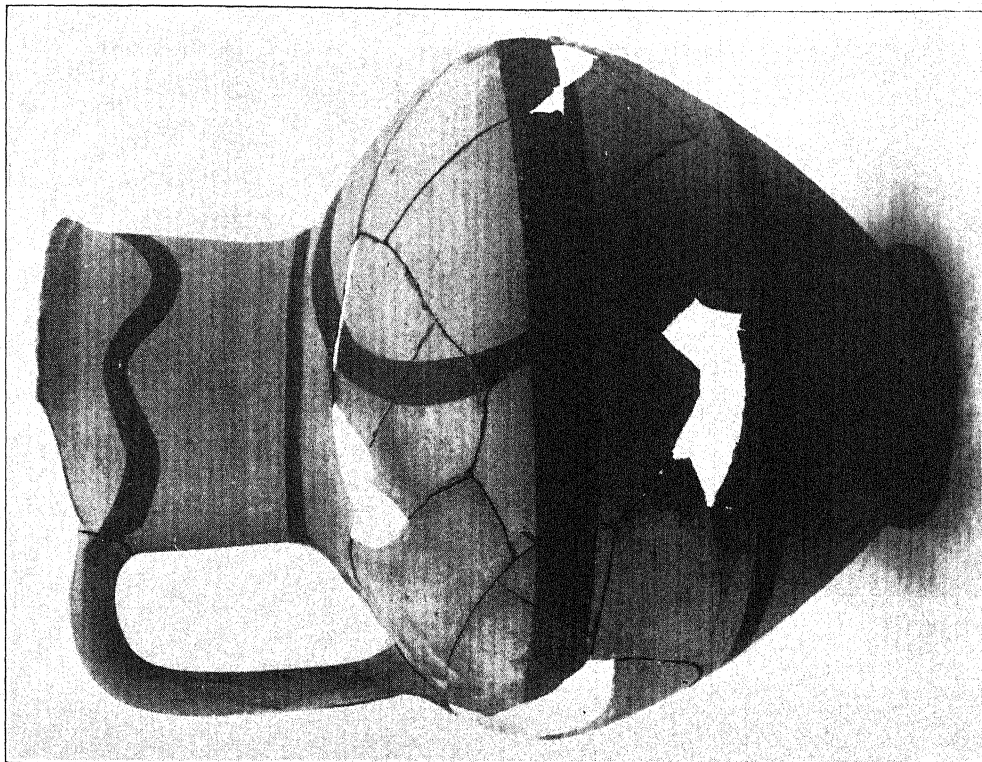


P 42

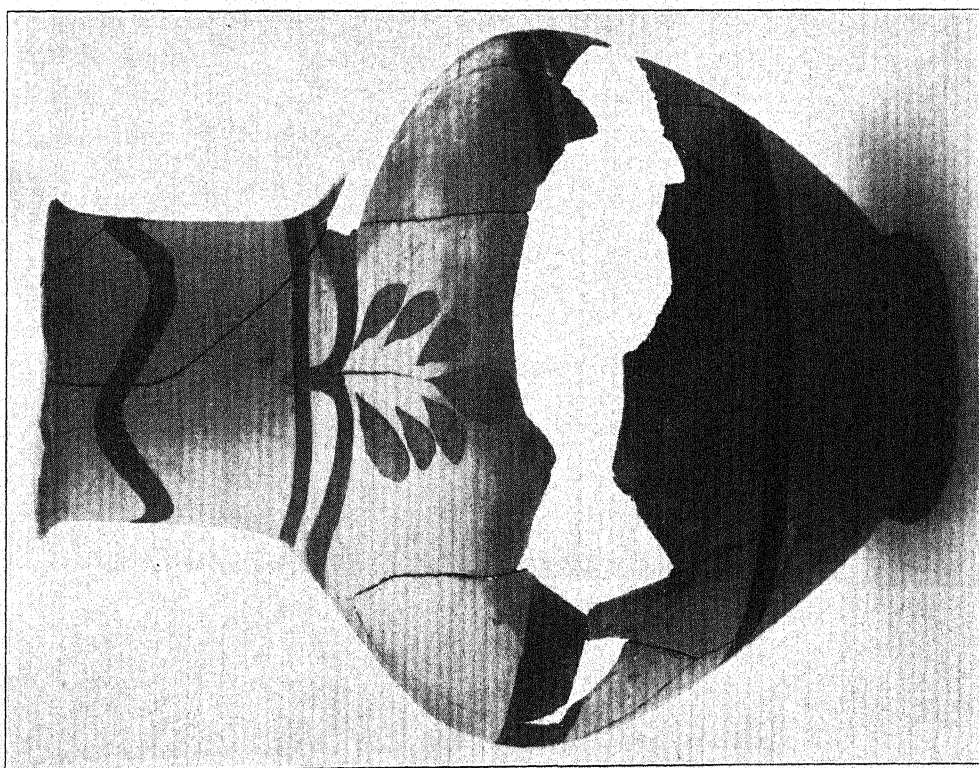


P 44

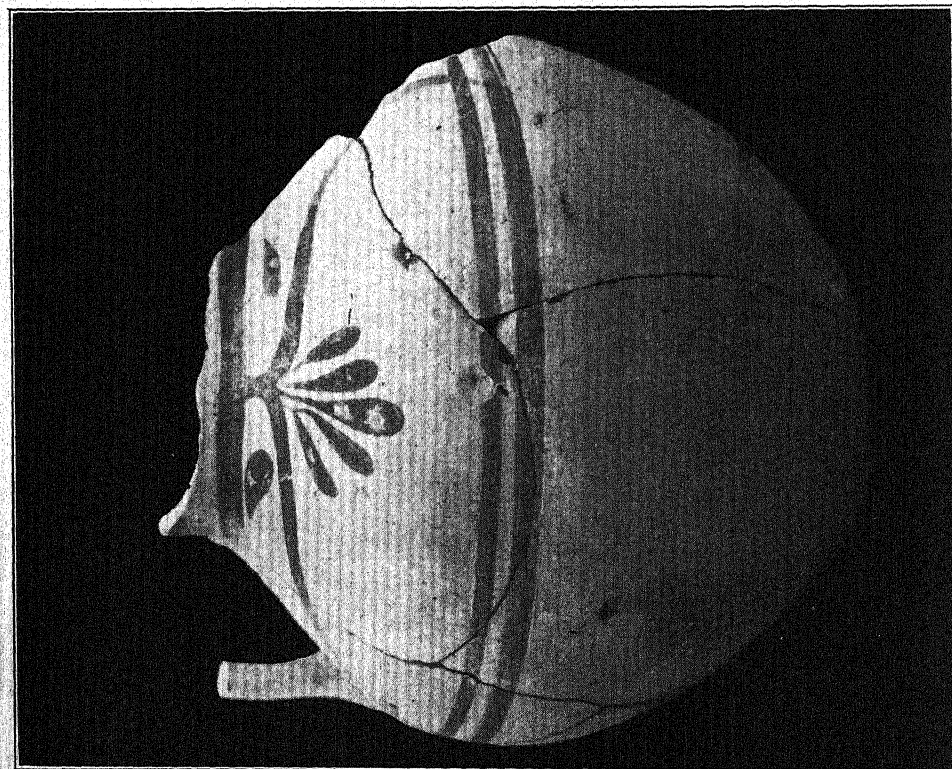
Pre-Persian Olynthian Ascid Vases.



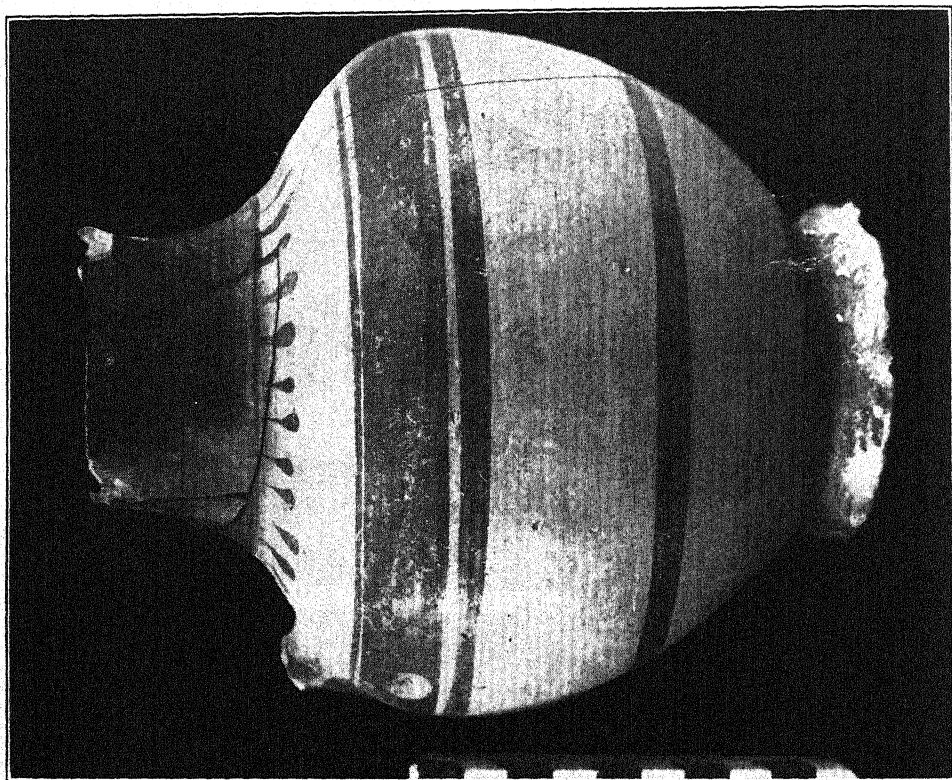
P 45. Profile View of Pre-Persian Olynthian Jug.



P 45. Pre-Persian Olynthian One-Handled Jug.

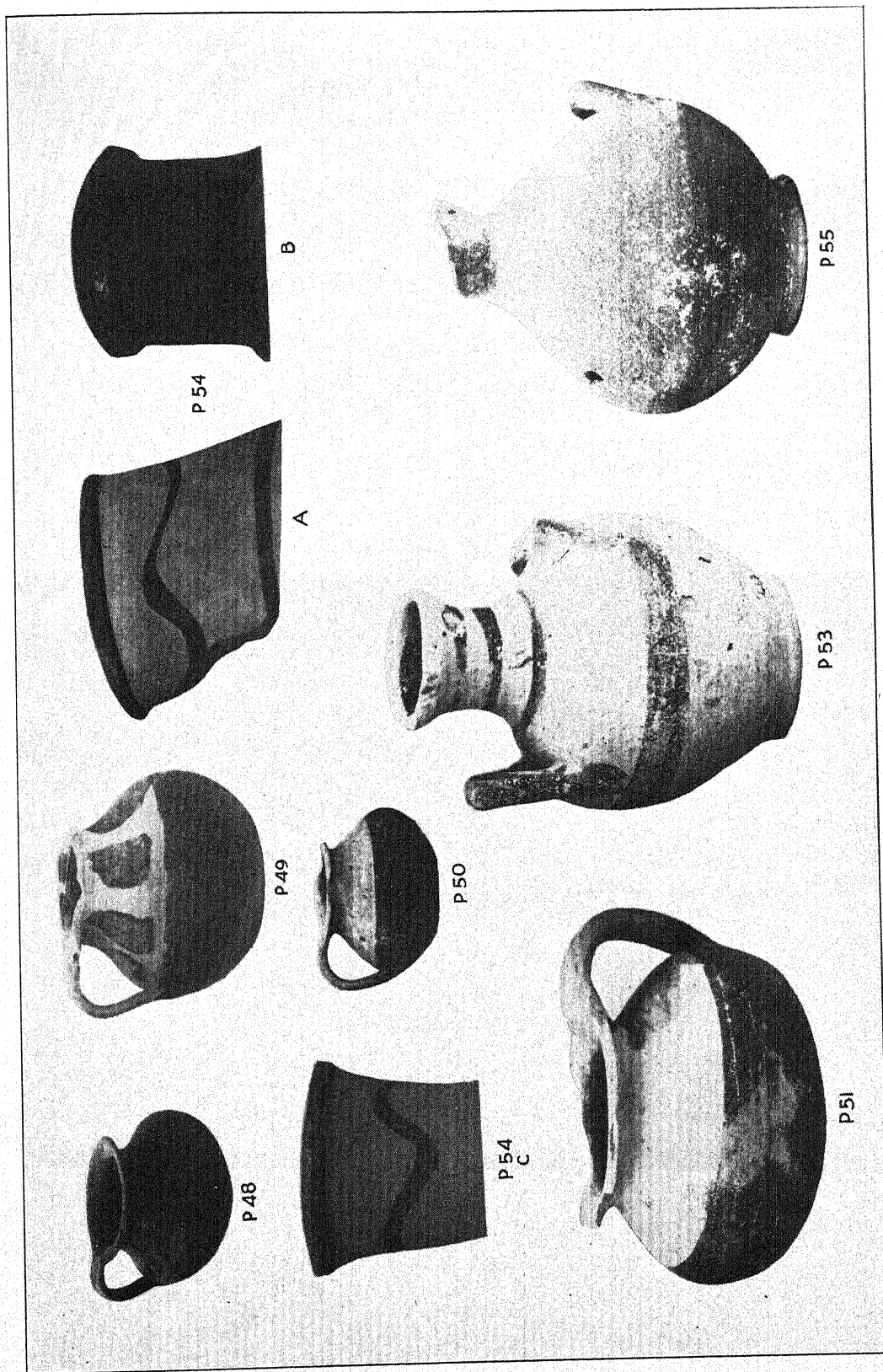


P 46. Pre-Persian Olynthian One-Handled Jug.

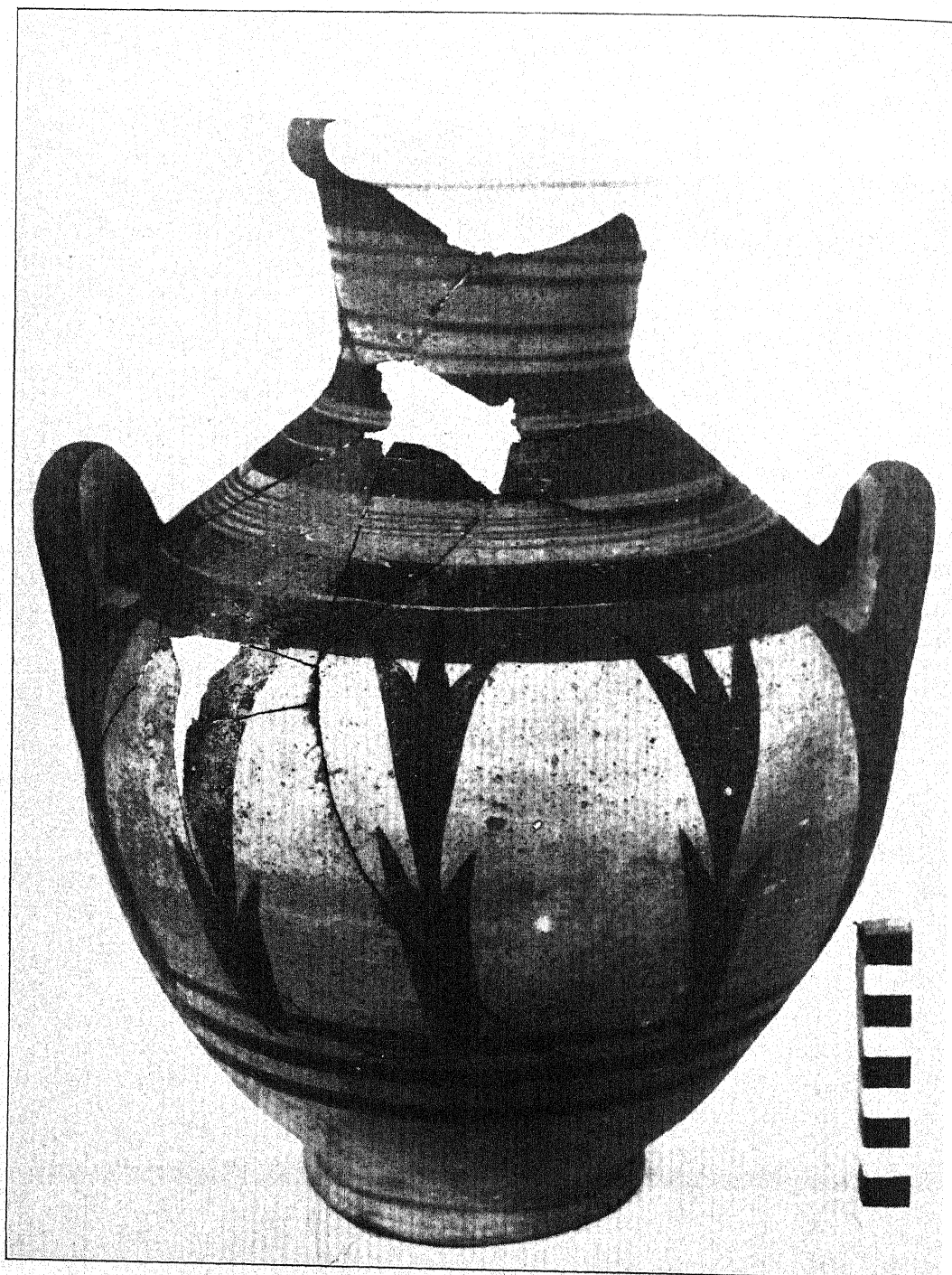


P 47. Pre-Persian Olynthian Jug.





Pre-Persian Olynthian Painted Jugs and Other Vases.



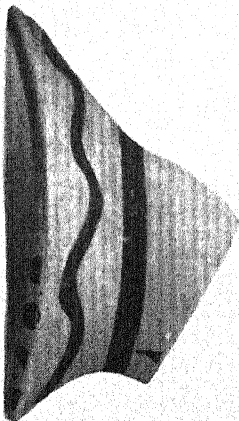
P 52. Two-Handled Pre-Persian Olynthian Jug of Amphora Type.  
(See Colored Illustration on next Plate XXXIII)



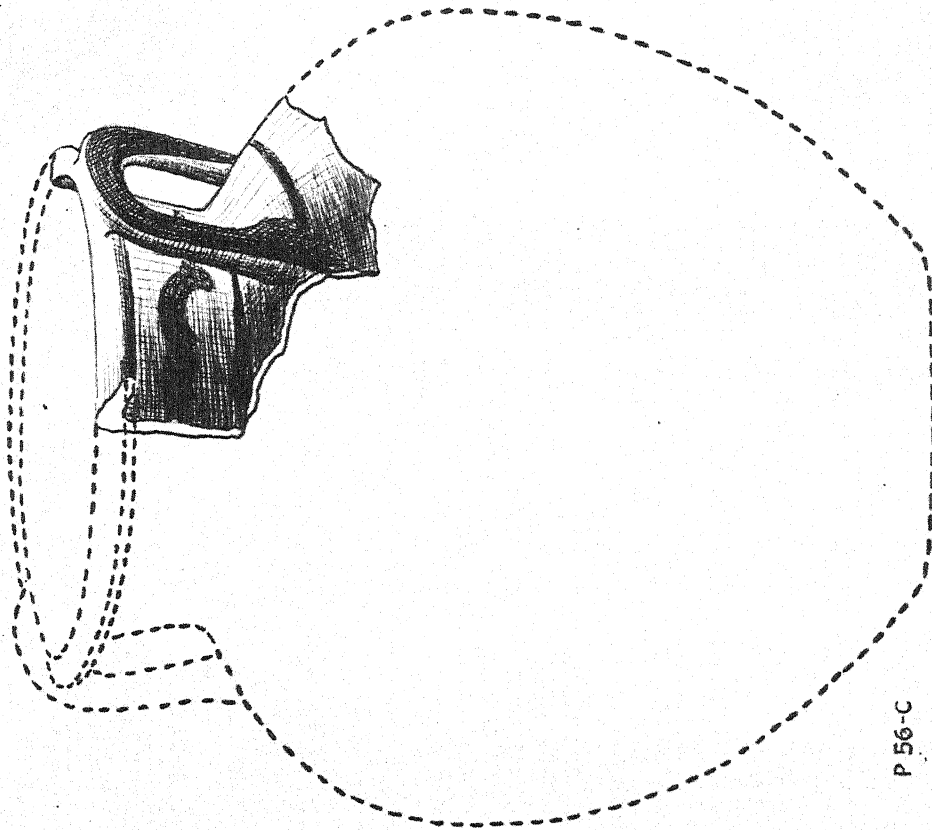
Colored Illustration of Pre-Persian Olynthian Jug, P 52 (Plate 32).



P 56-A



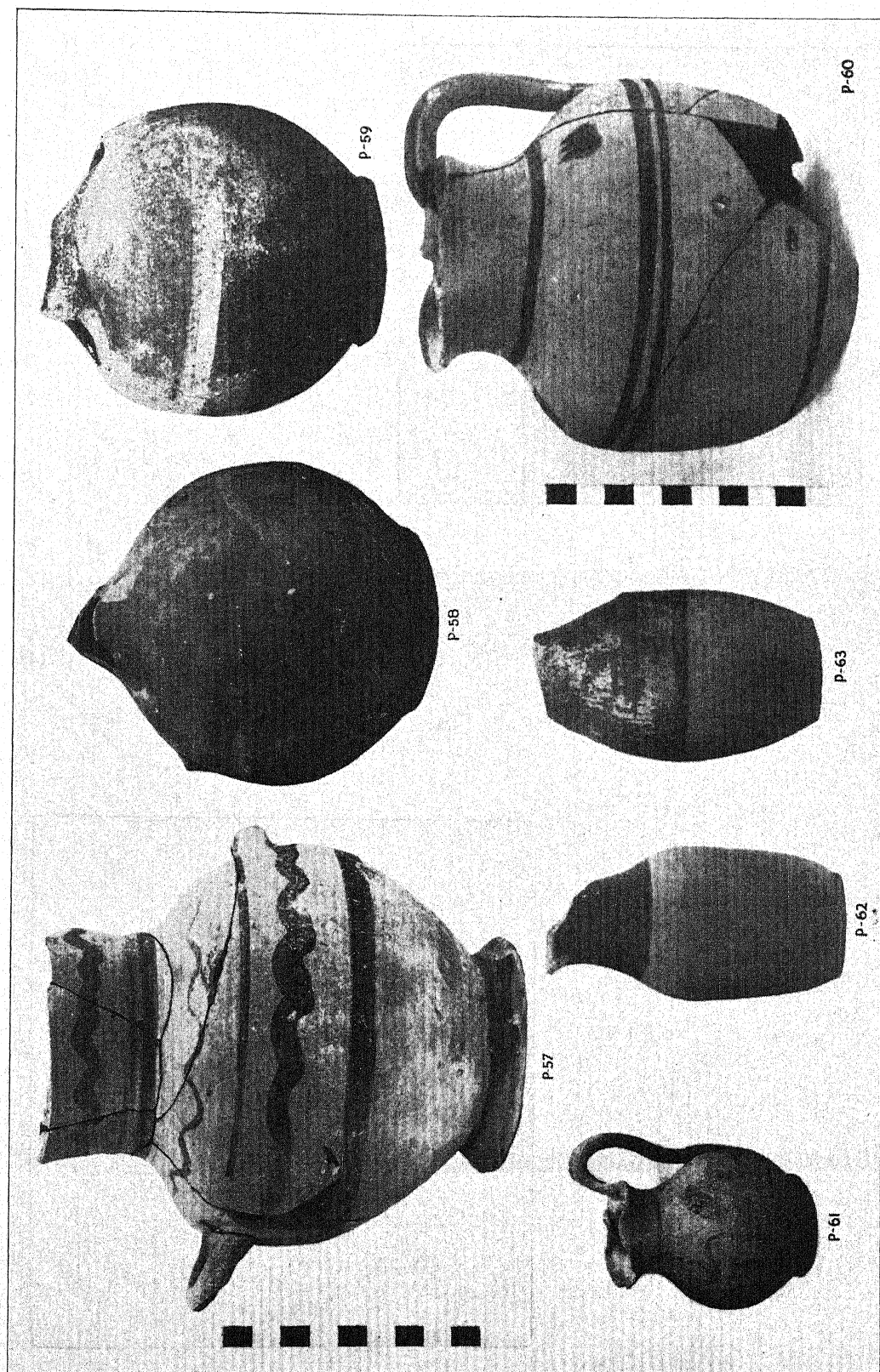
P 56-B



P 56-C

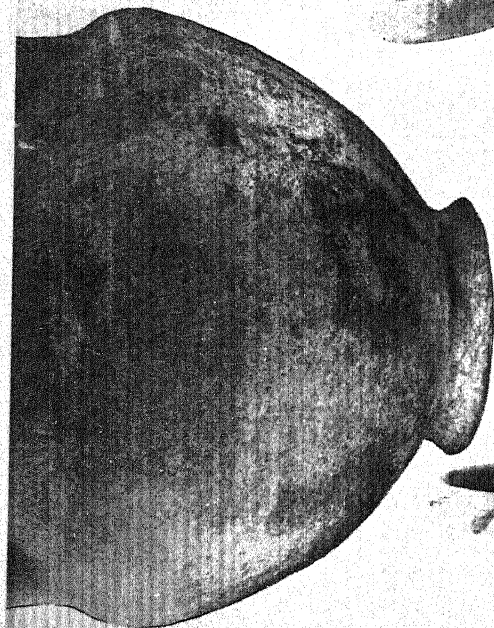
Reconstruction of Pre-Persian Olynthian Painted Amphora.



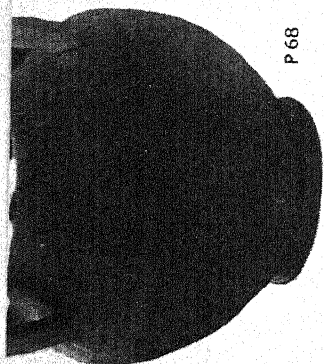


Pre-Persian Olynthian Painted Hydriae, Oenochoae, and Other Forms.

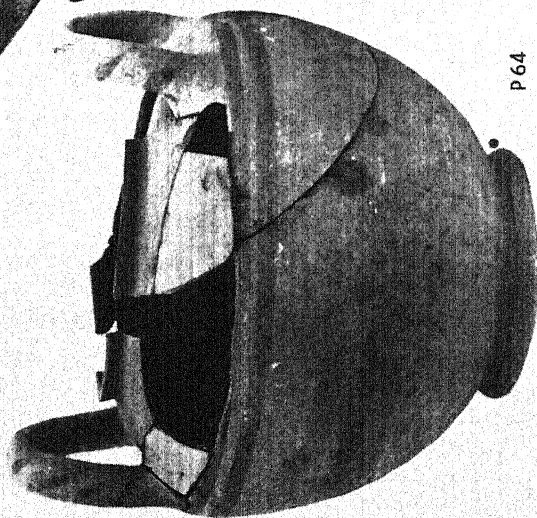




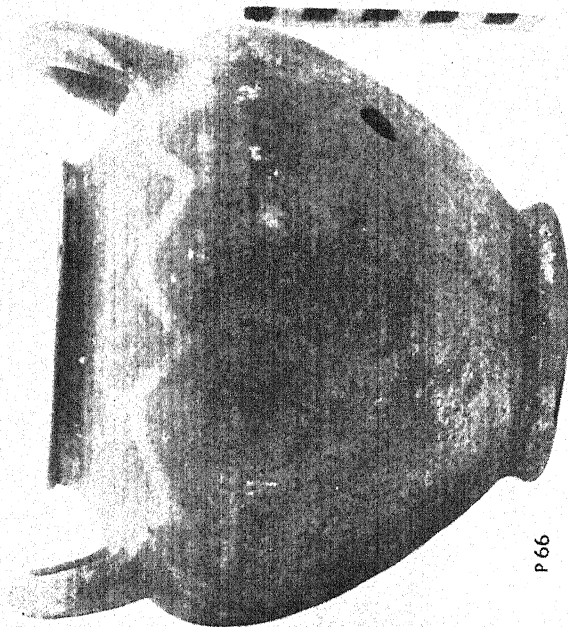
P 67



P 68

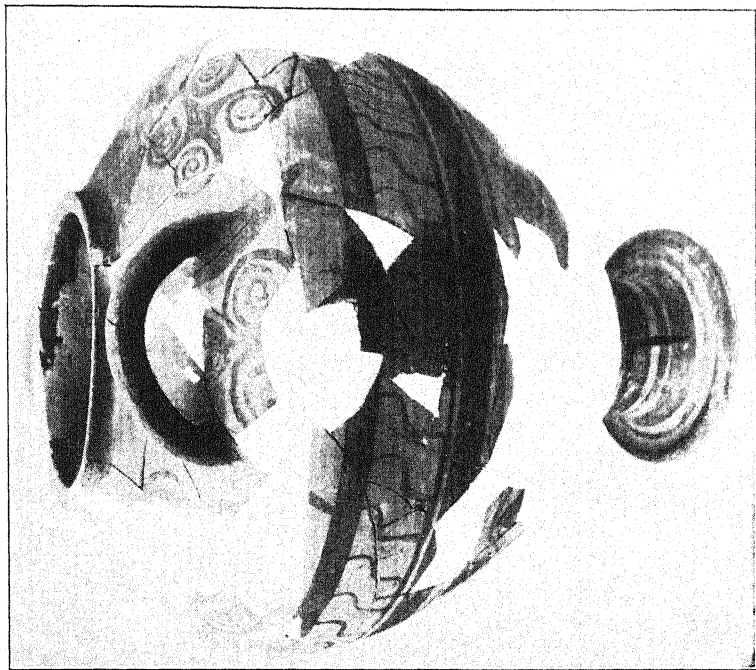


P 64

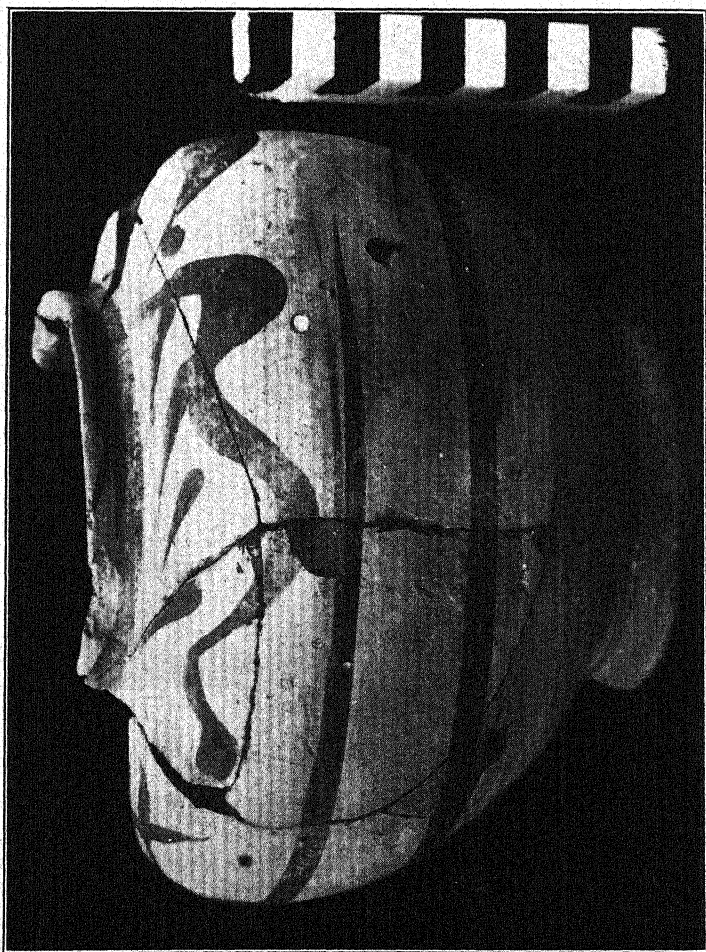


P 66

Pre-Persian Olynthian Painted Vases.



P 69. Pre-Persian Olynthian Crater.



P 65. Pre-Persian Olynthian Jar with Two Vertical Handles.

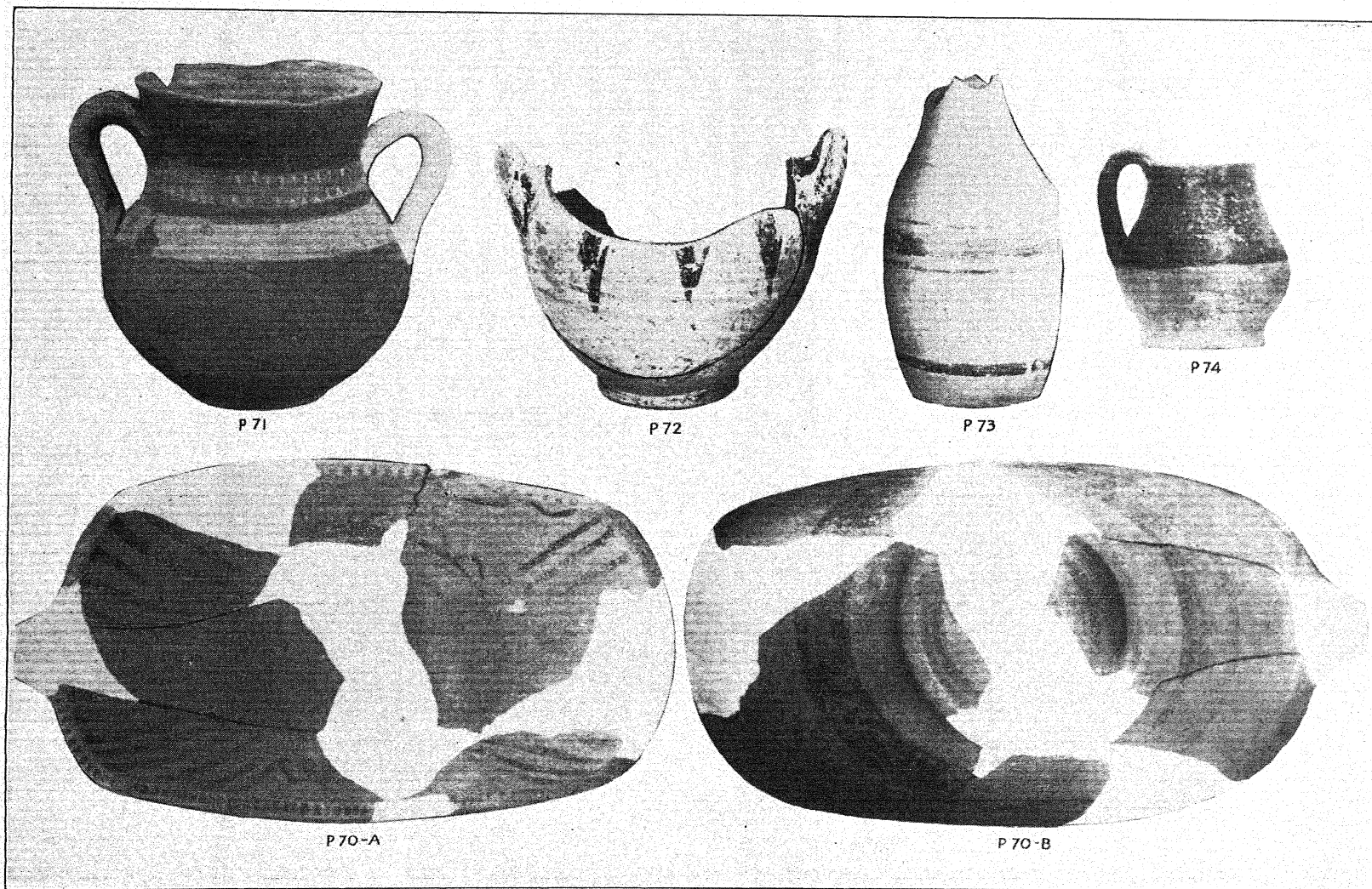


P 69. Pre-Persian Olynthian Crater.

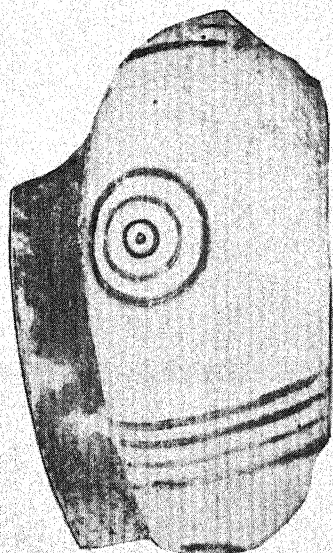


P 69. Pre-Persian Olynthian Crater.

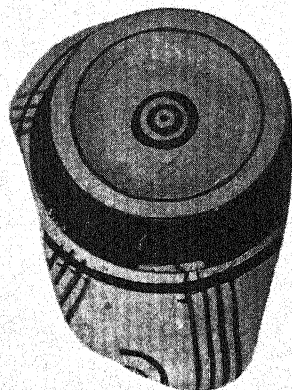




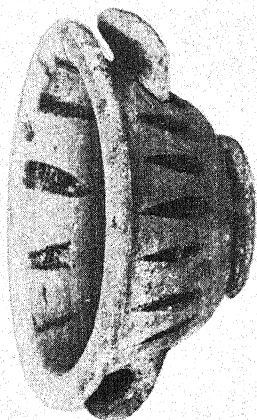
Unique Lop-Sided Vase (P 70 A-B) and Various Other Shapes.



P 79



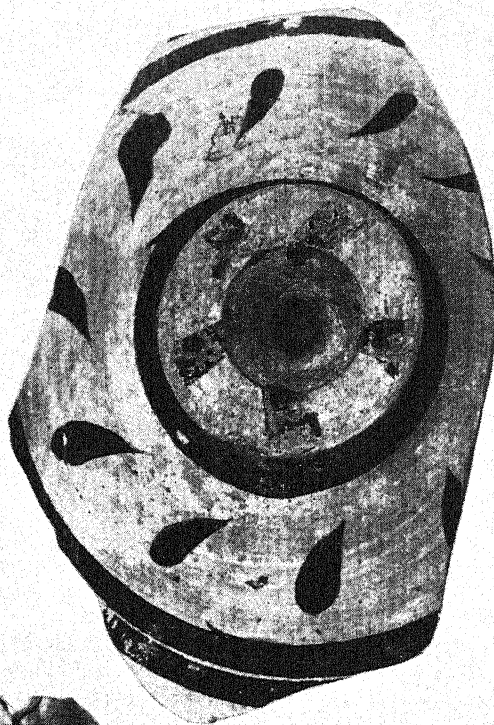
P 80



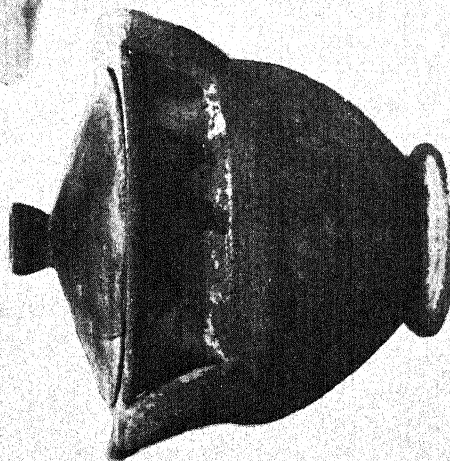
P 77



P 78



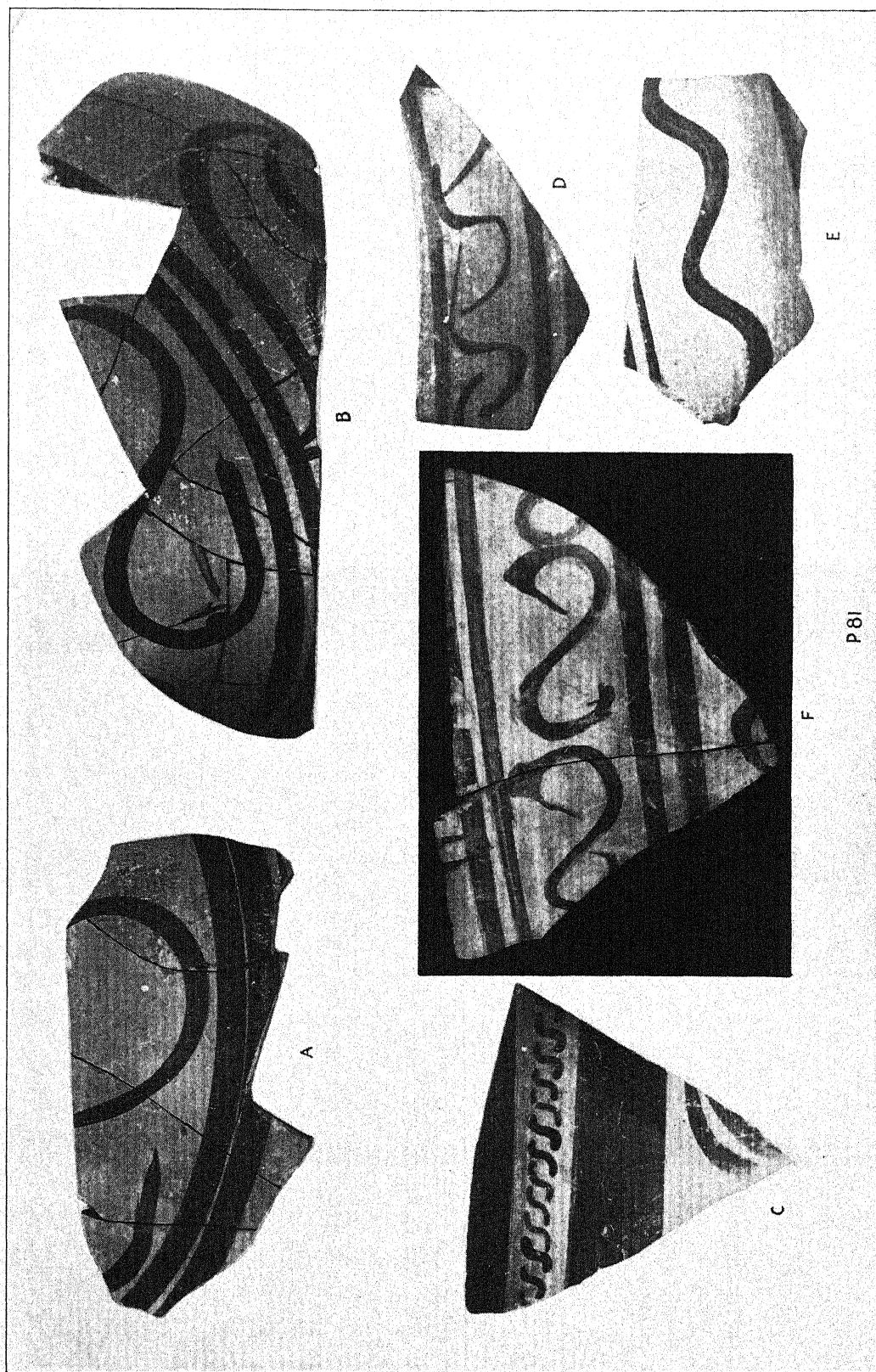
P 76



P 75

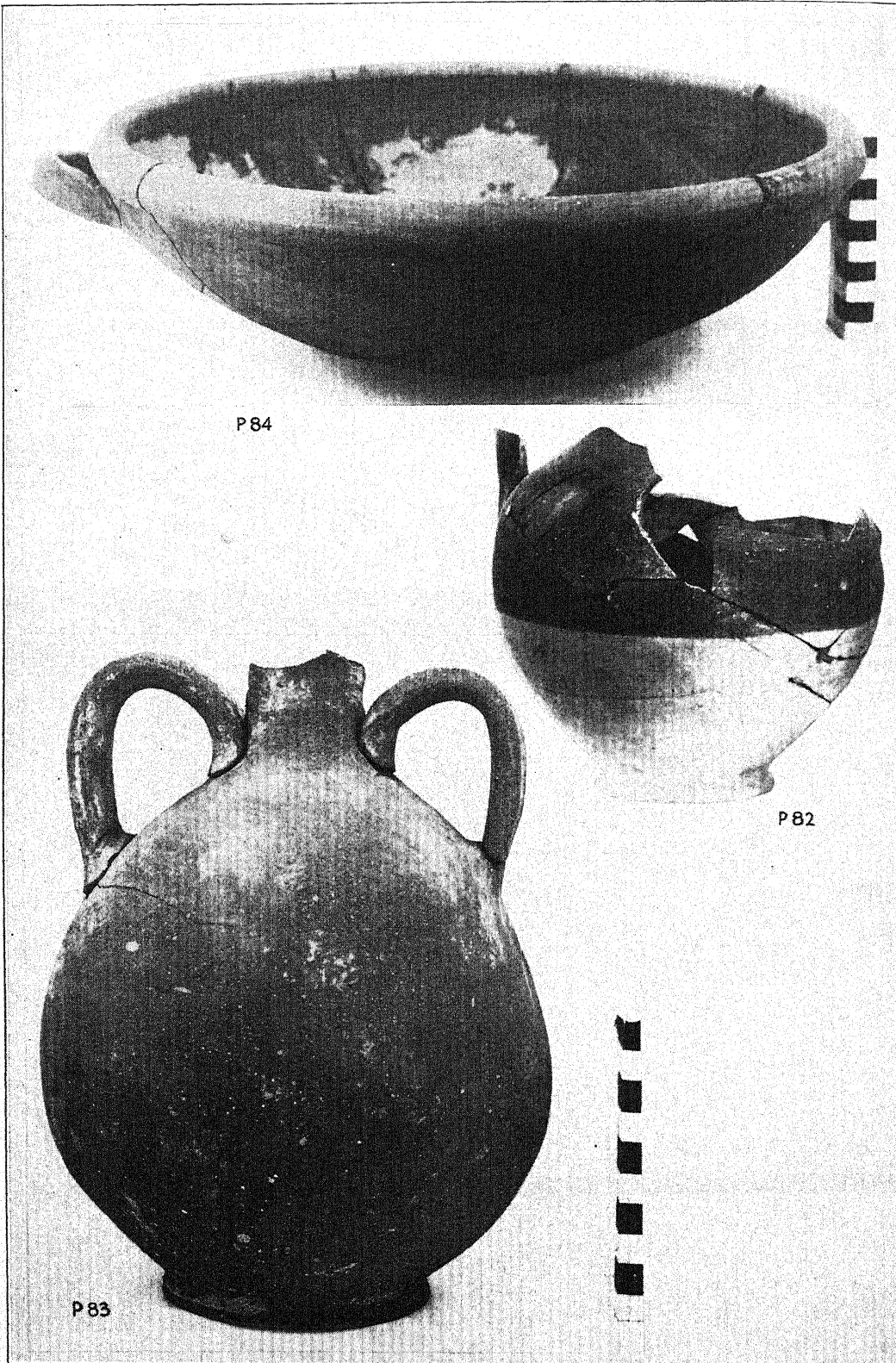
Various Pre-Persian Olynthian Vases.



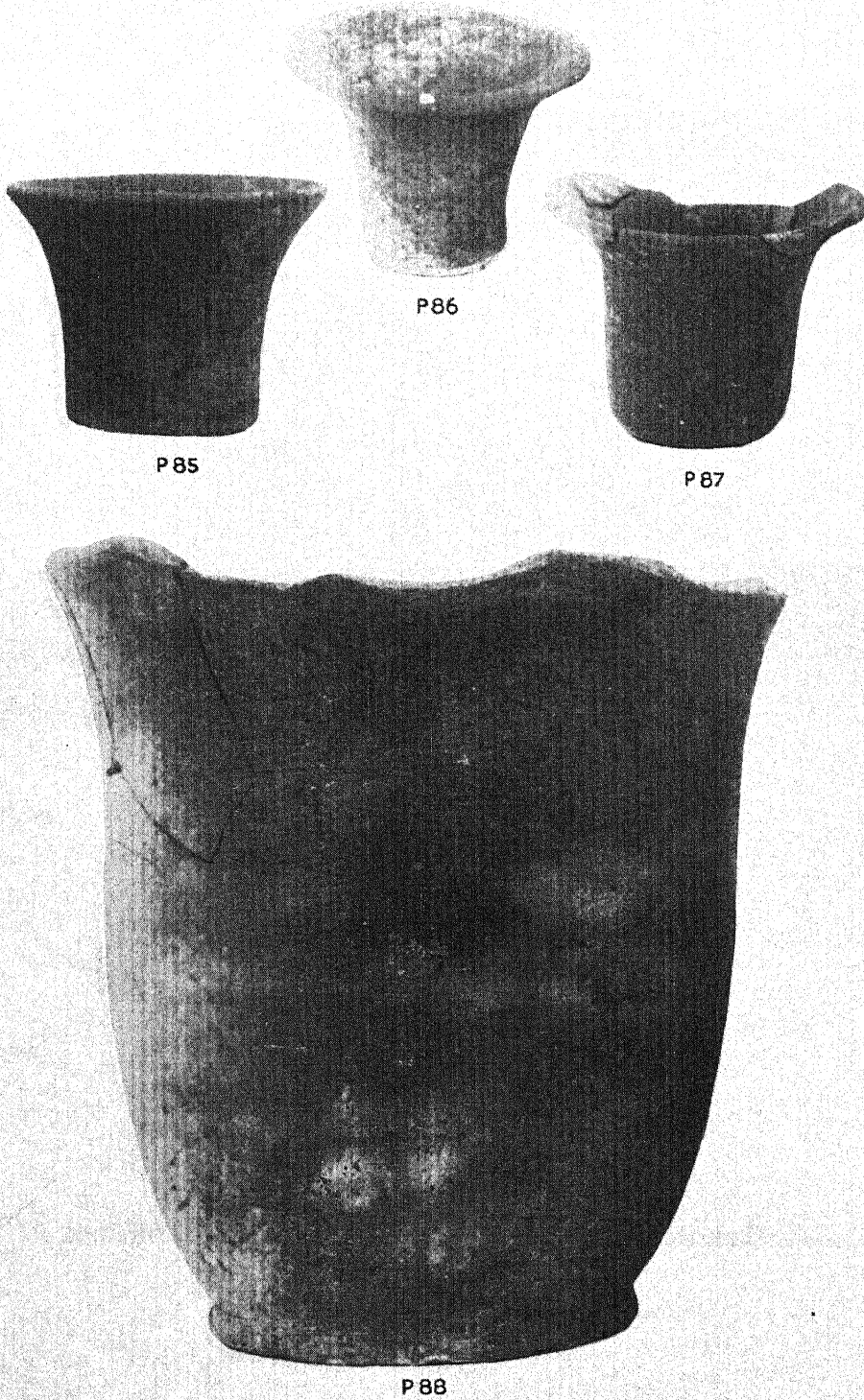


P 81

Fragments of Olynthian Pre-Persian Vases with Painted Curvilinear Patterns.

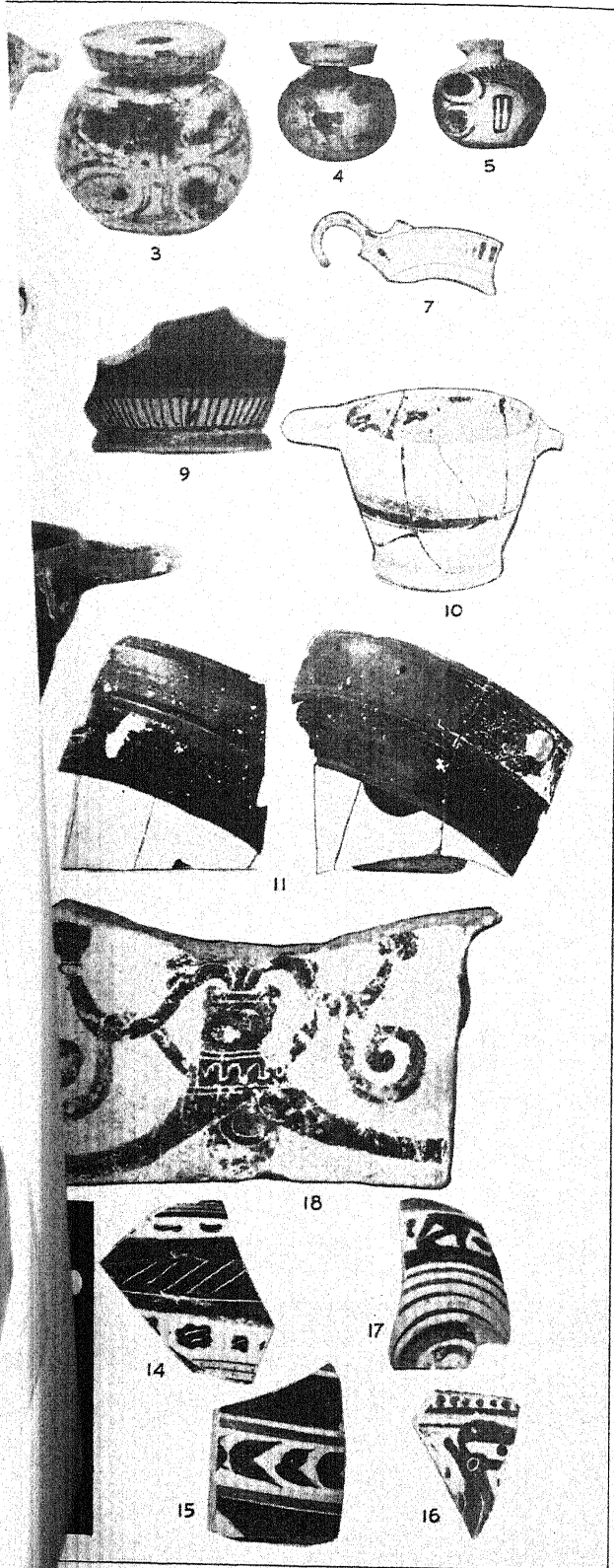


Undecorated Olynthian Pre-Persian Bowl and Pitchers.

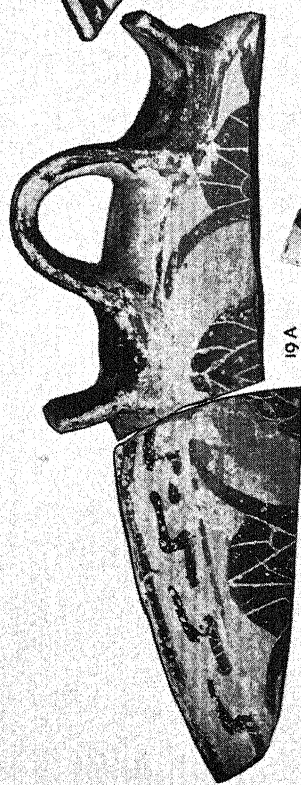


Pre-Persian Olynthian Cups without Handles.

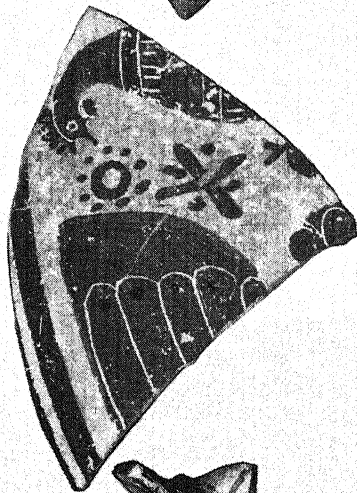




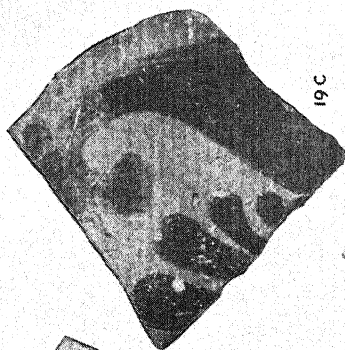
mainly Corinthian.



19 A



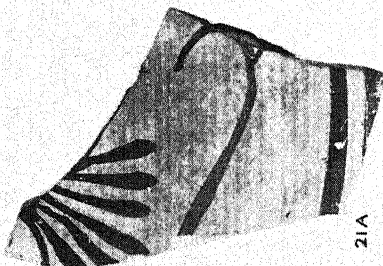
19 B



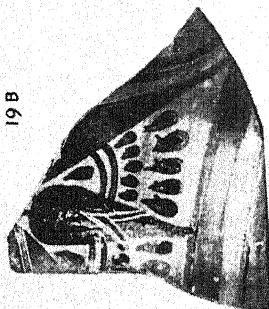
19 C



20



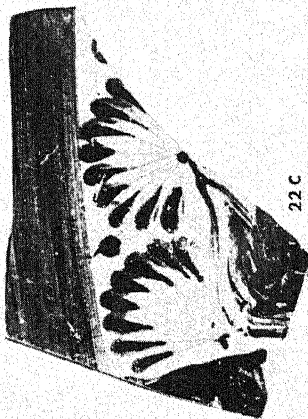
21 A



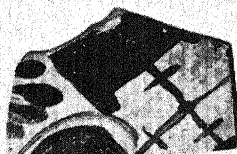
21 B



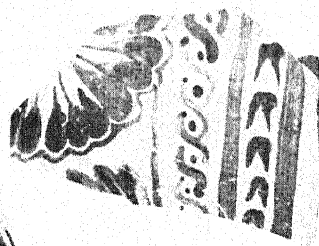
22 A



22 C



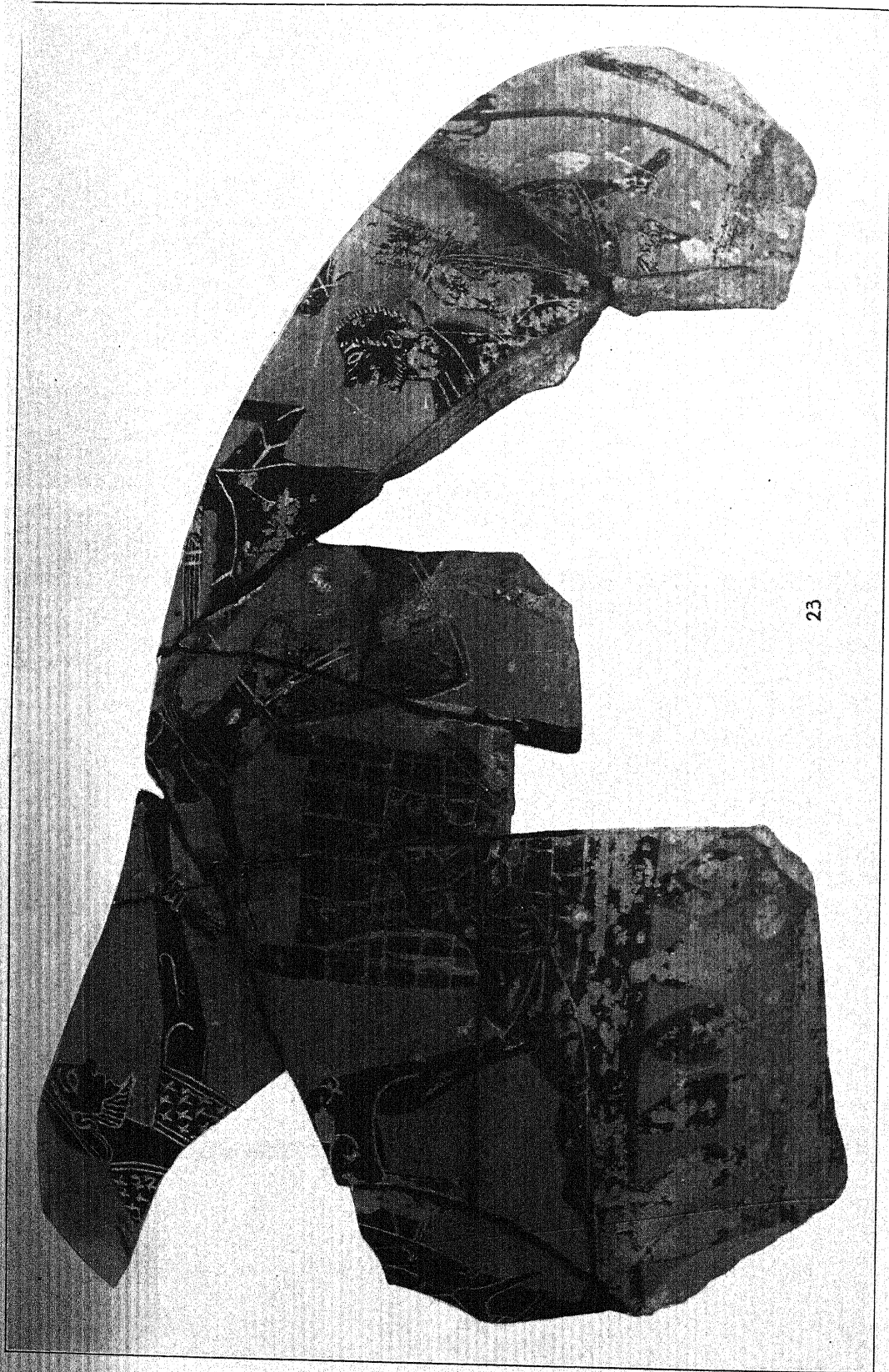
22 B



22 E

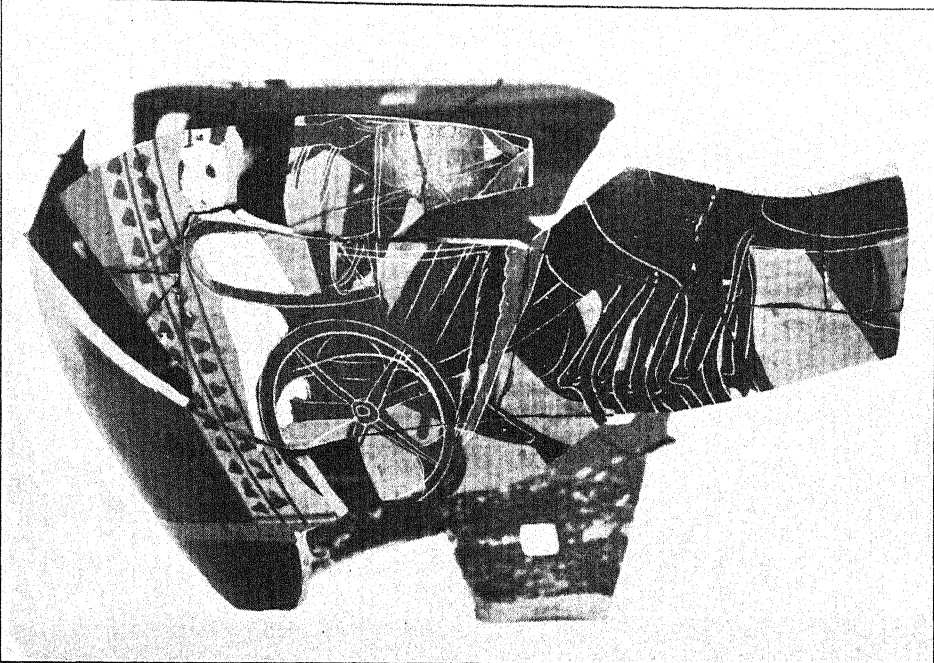
Various Early Wares of Uncertain Origin.



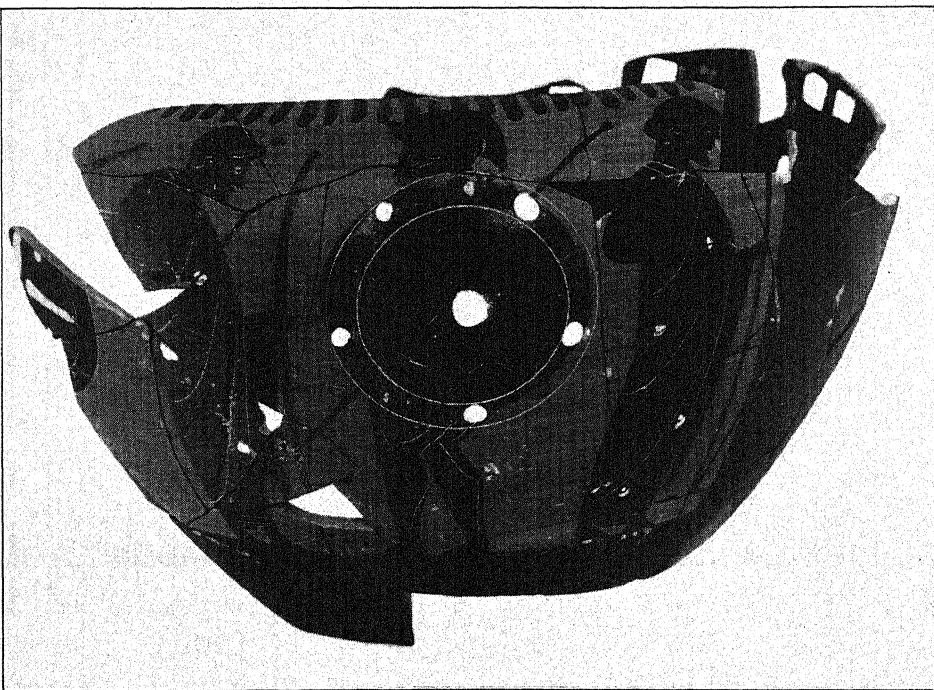


23

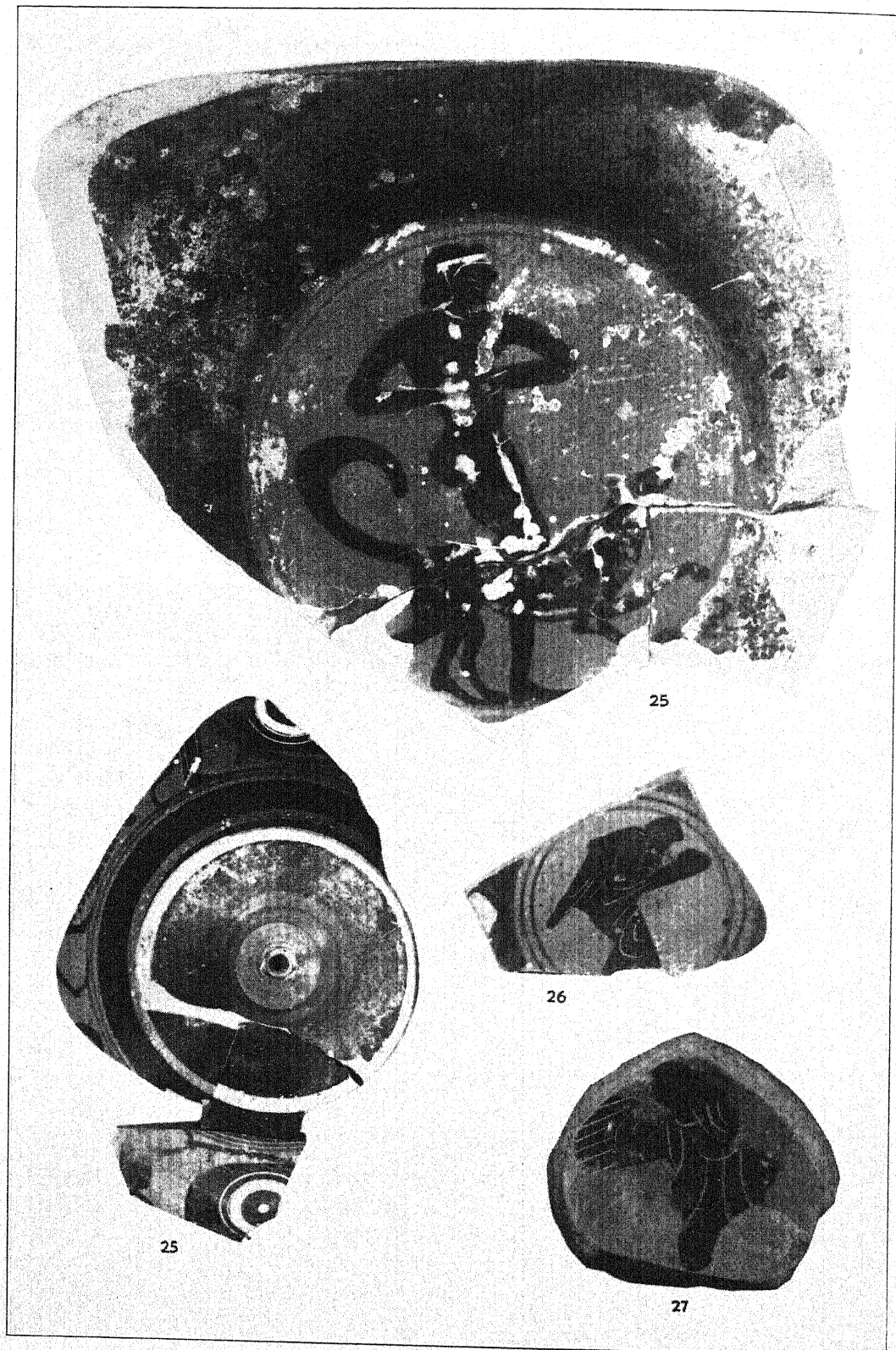
Part of Attic or Euboean Black-Figured Vase with Story of Busiris.



24. Obverse of Black-Figured Crater.

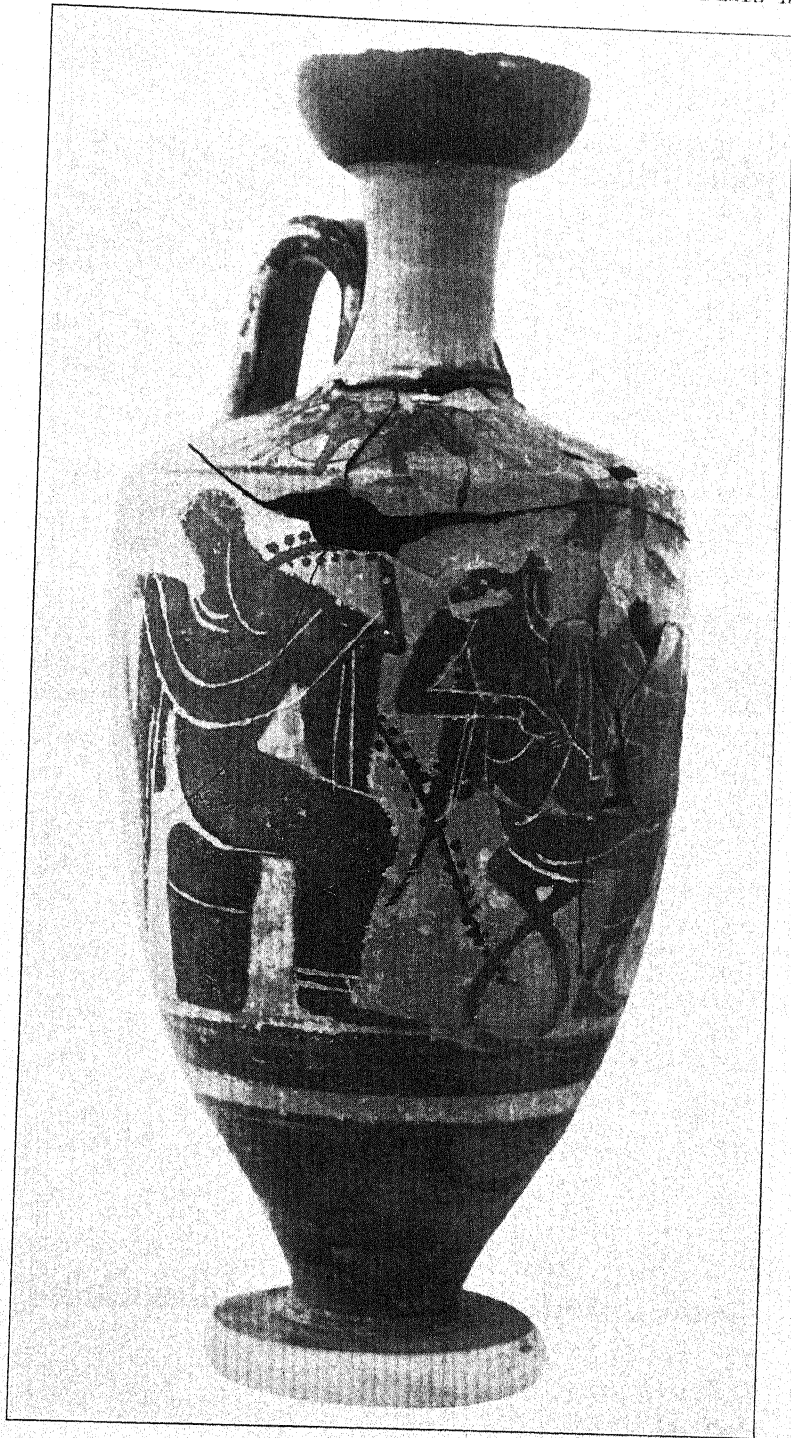


24. Reverse of Black-Figured Crater.

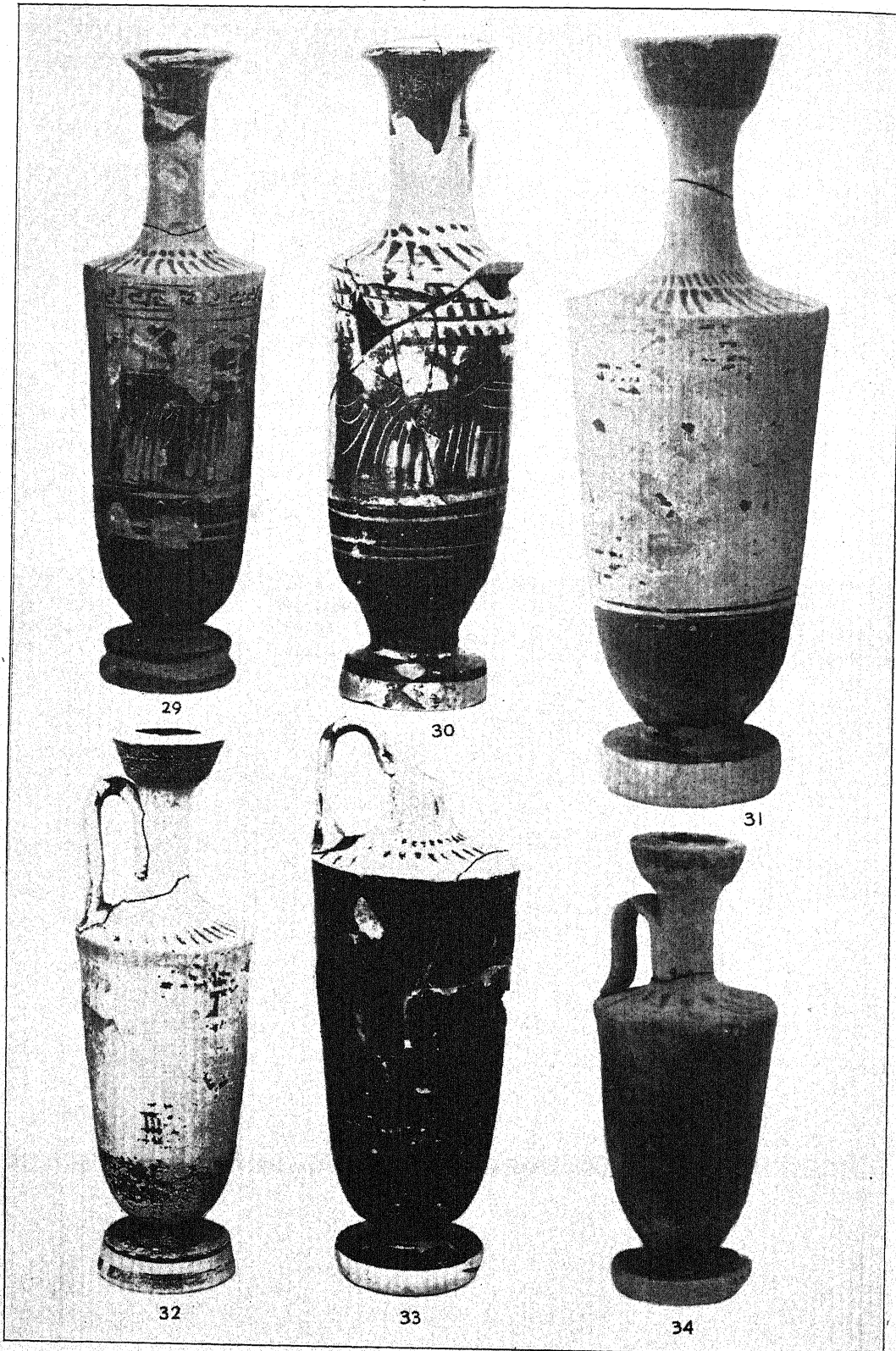


Black-Figured Eye-Cylix and Two Fragments of Other Cylices.



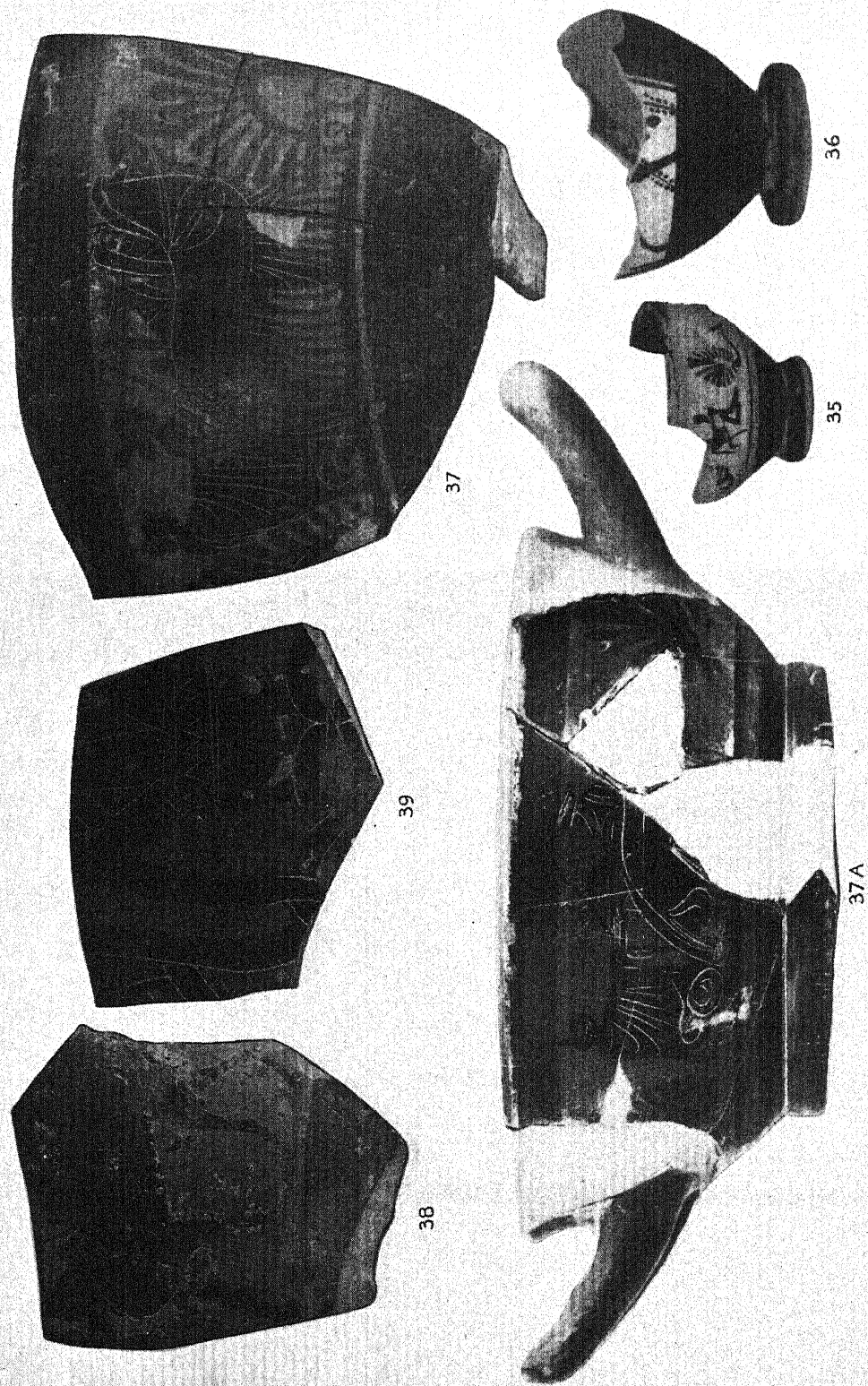


28. Black-Figured Lecythus.

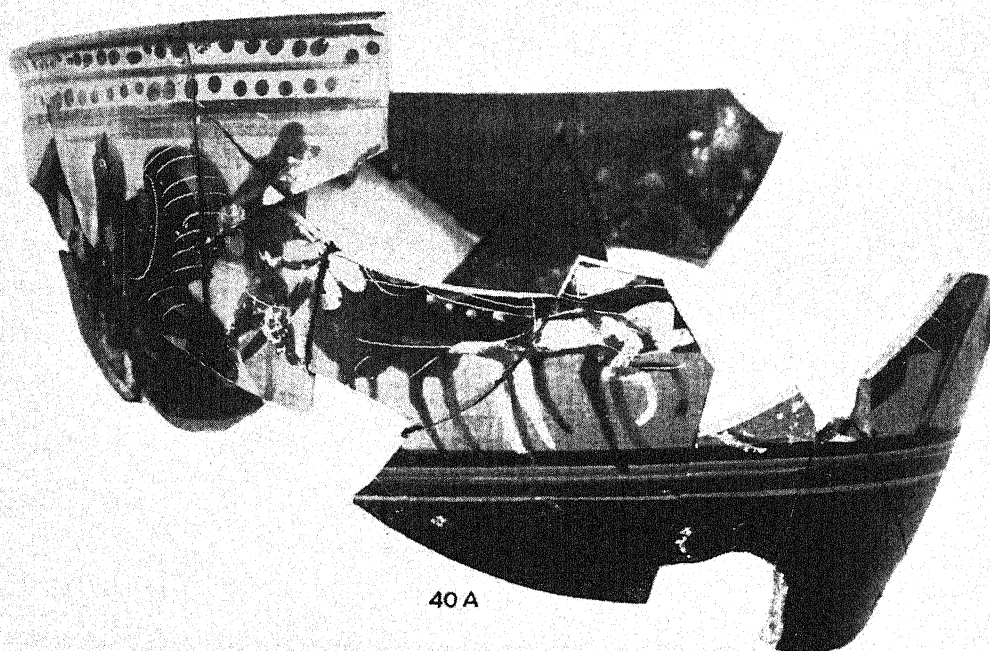


Black-Figured Lecythi.

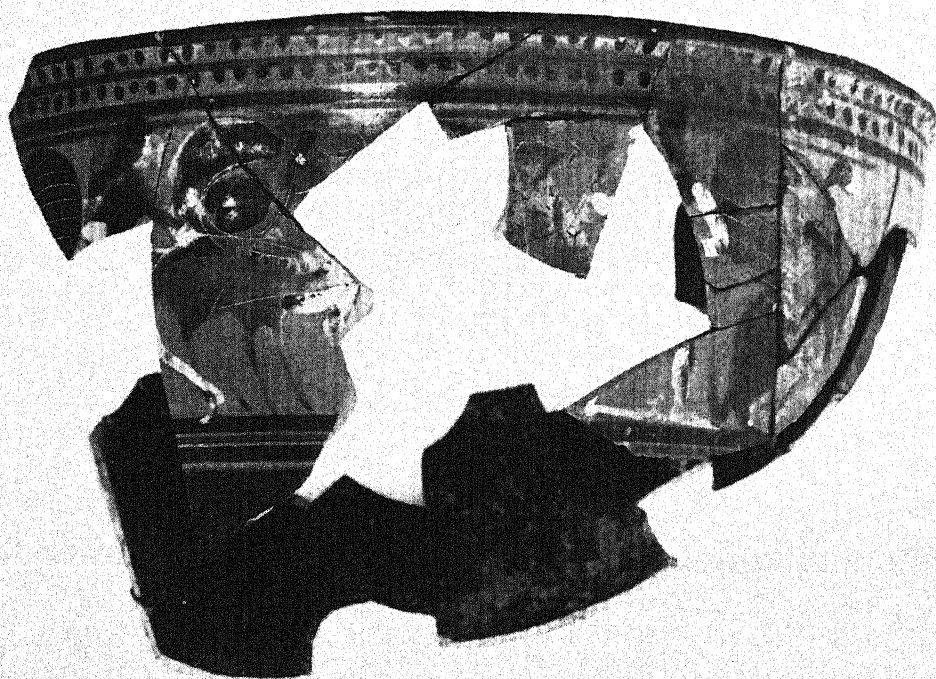




Fragments of Attic Black-Figured Vases.

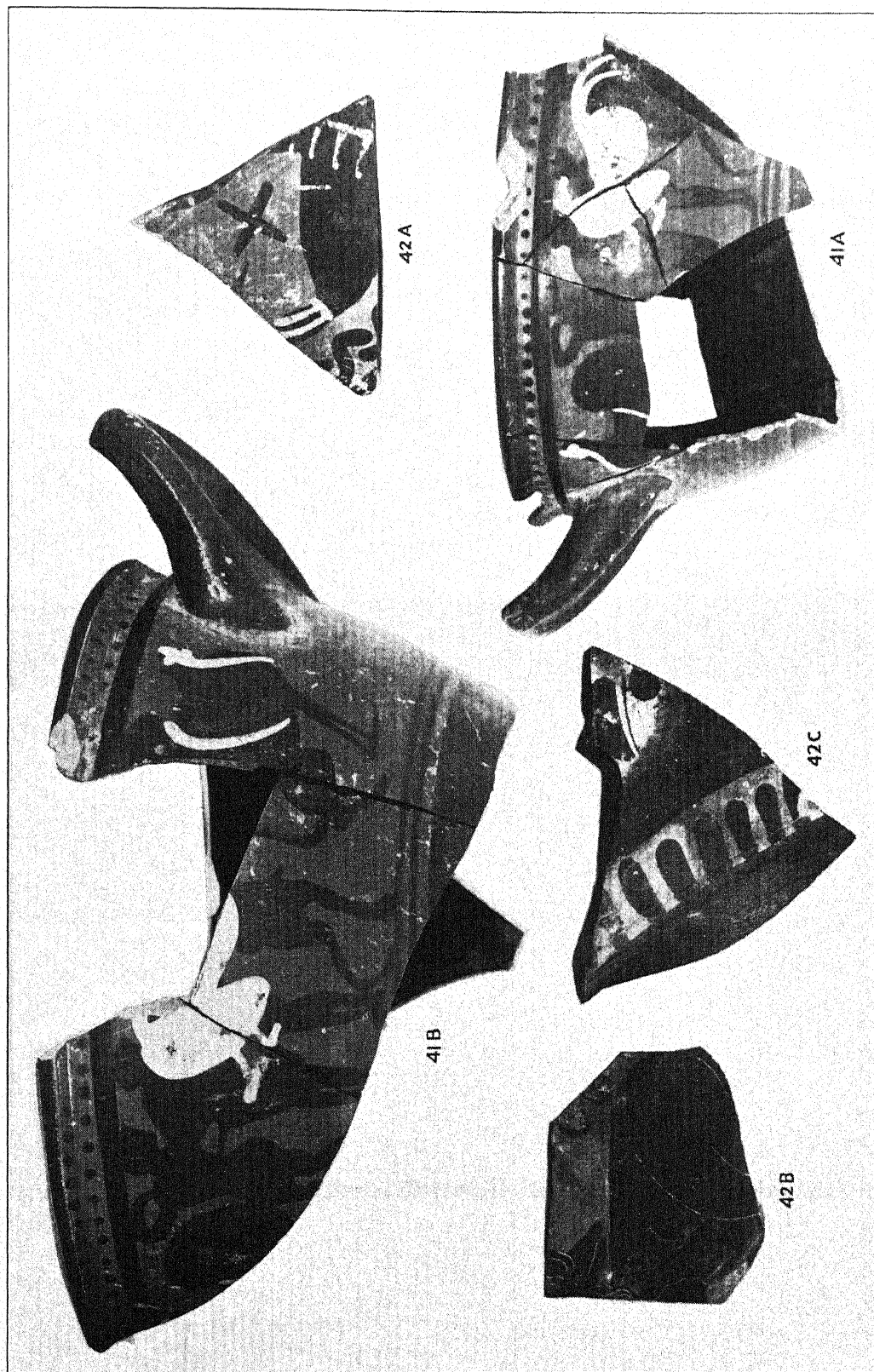


40A



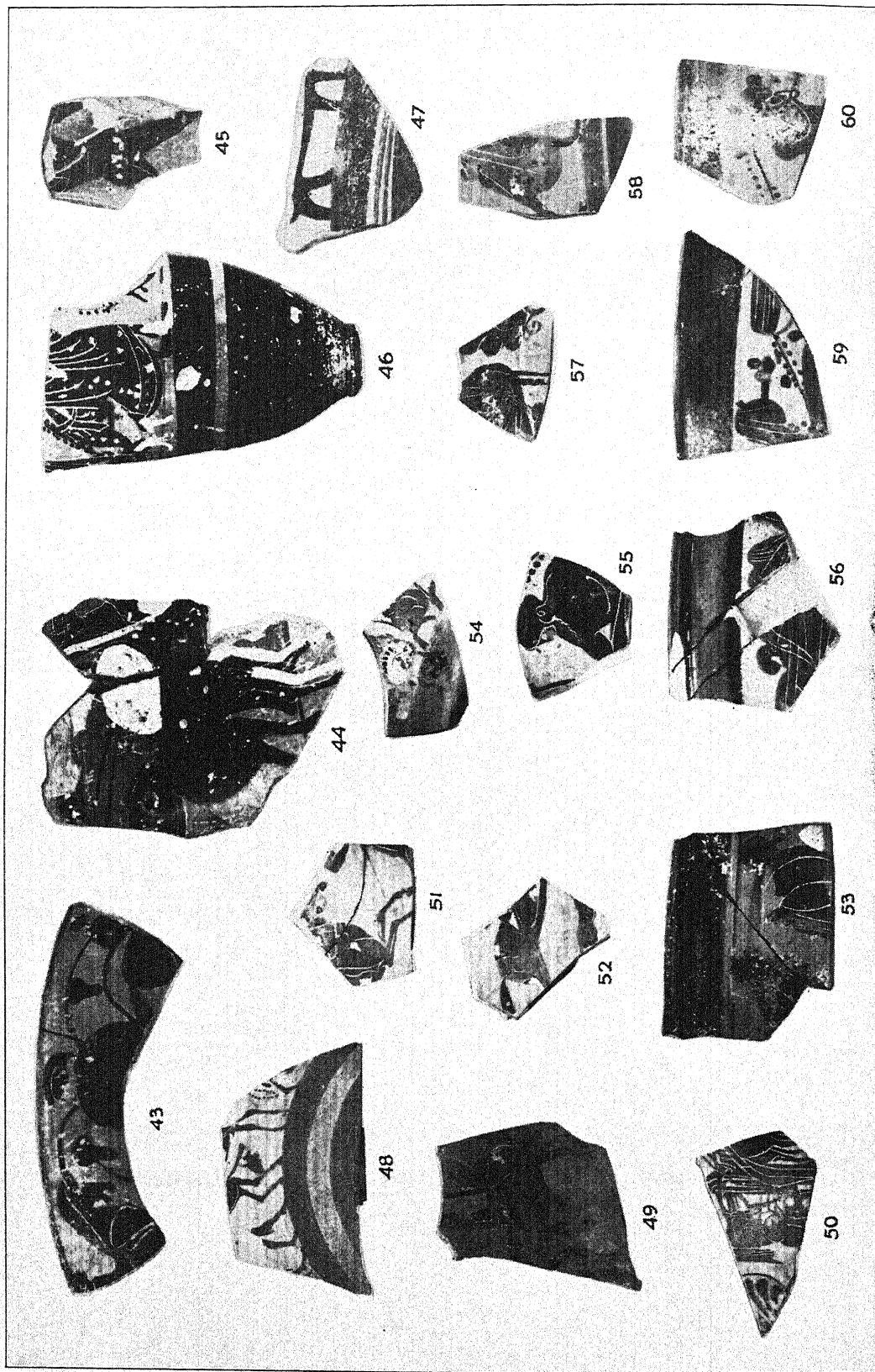
40B

Black-Figured Scyphus.

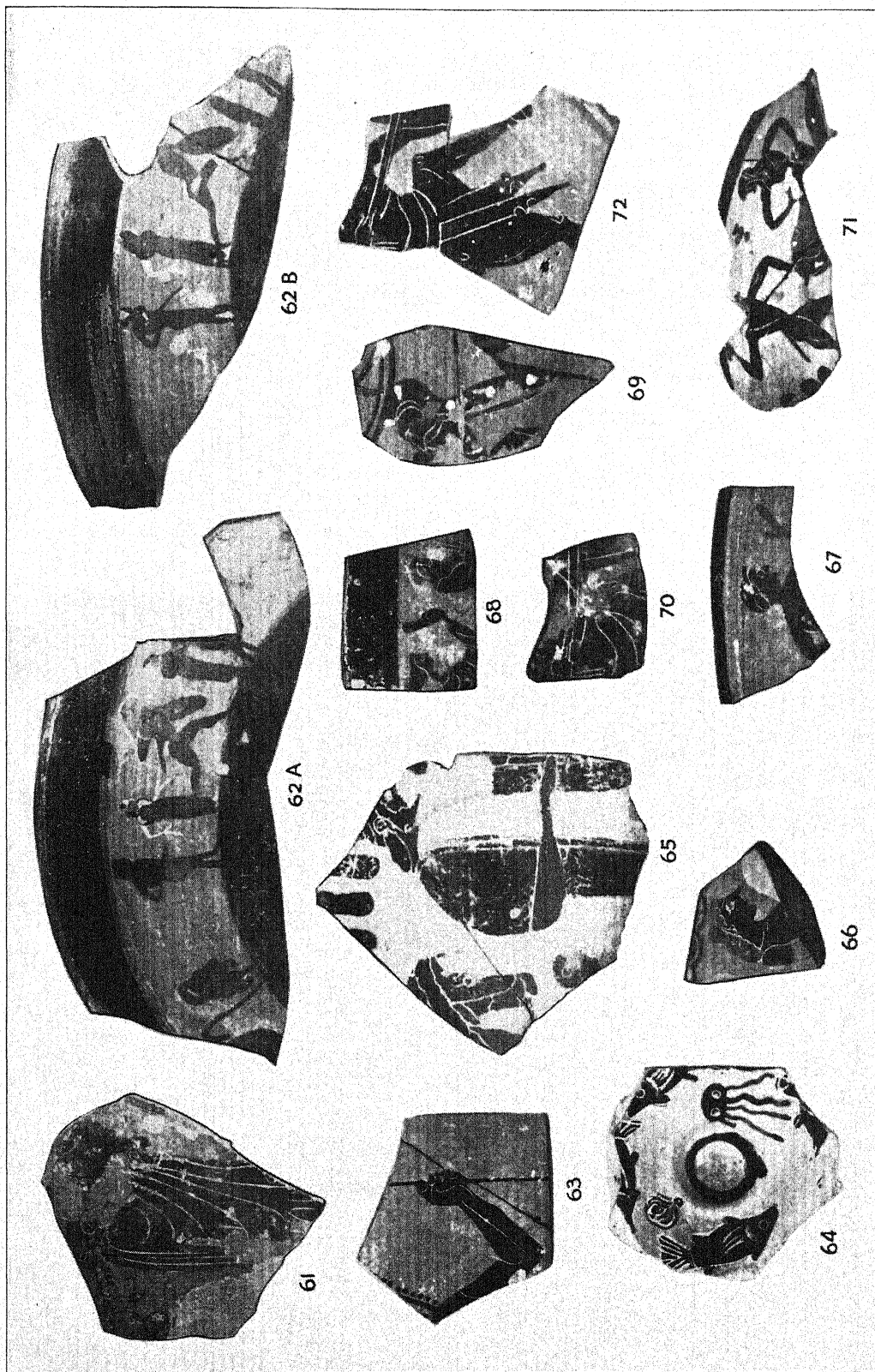


Fragments of a Black-Figured Skyphus (41) and Various Other Pieces of Vases.



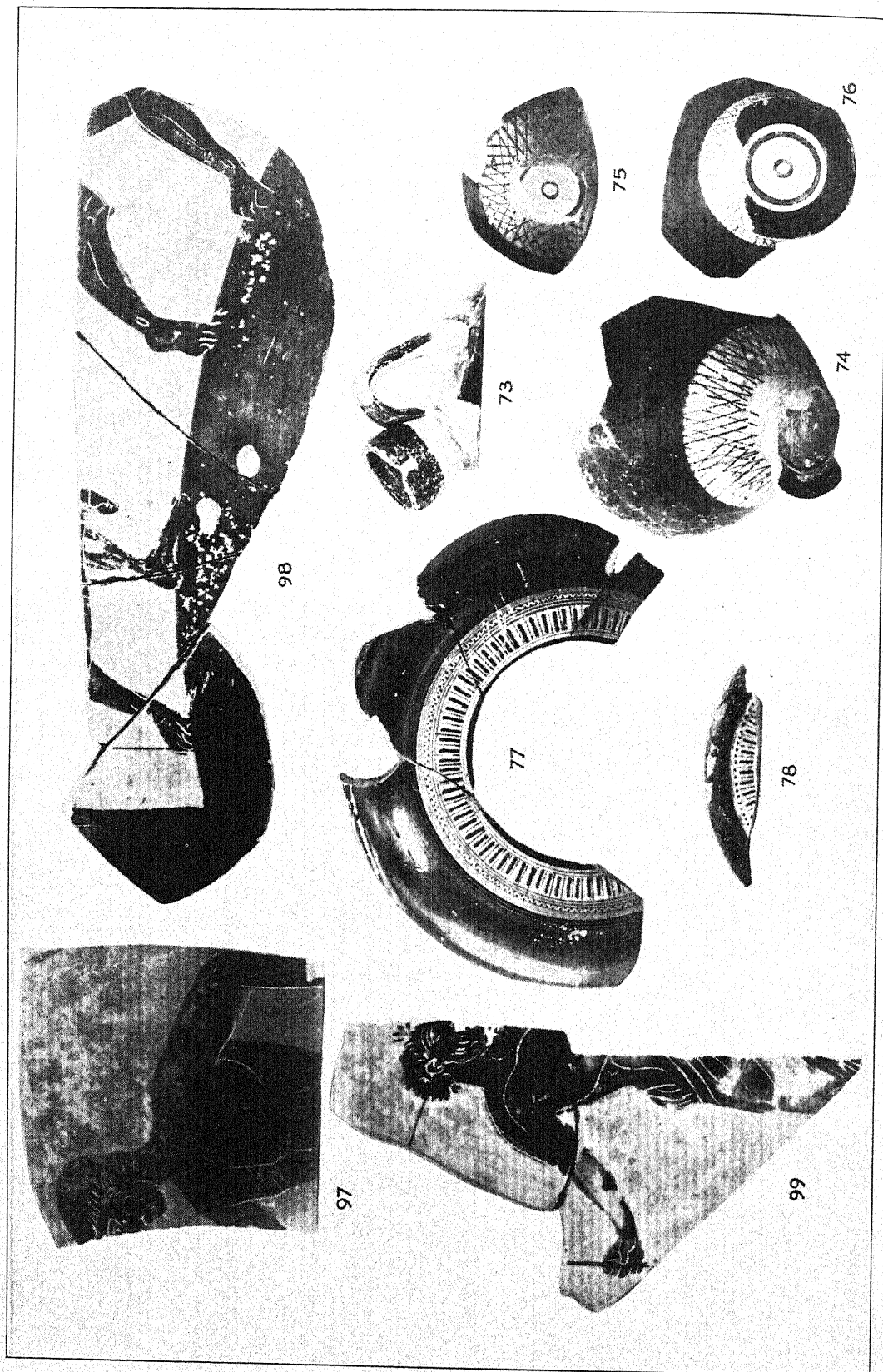


Fragments of Black-Figured Vases.

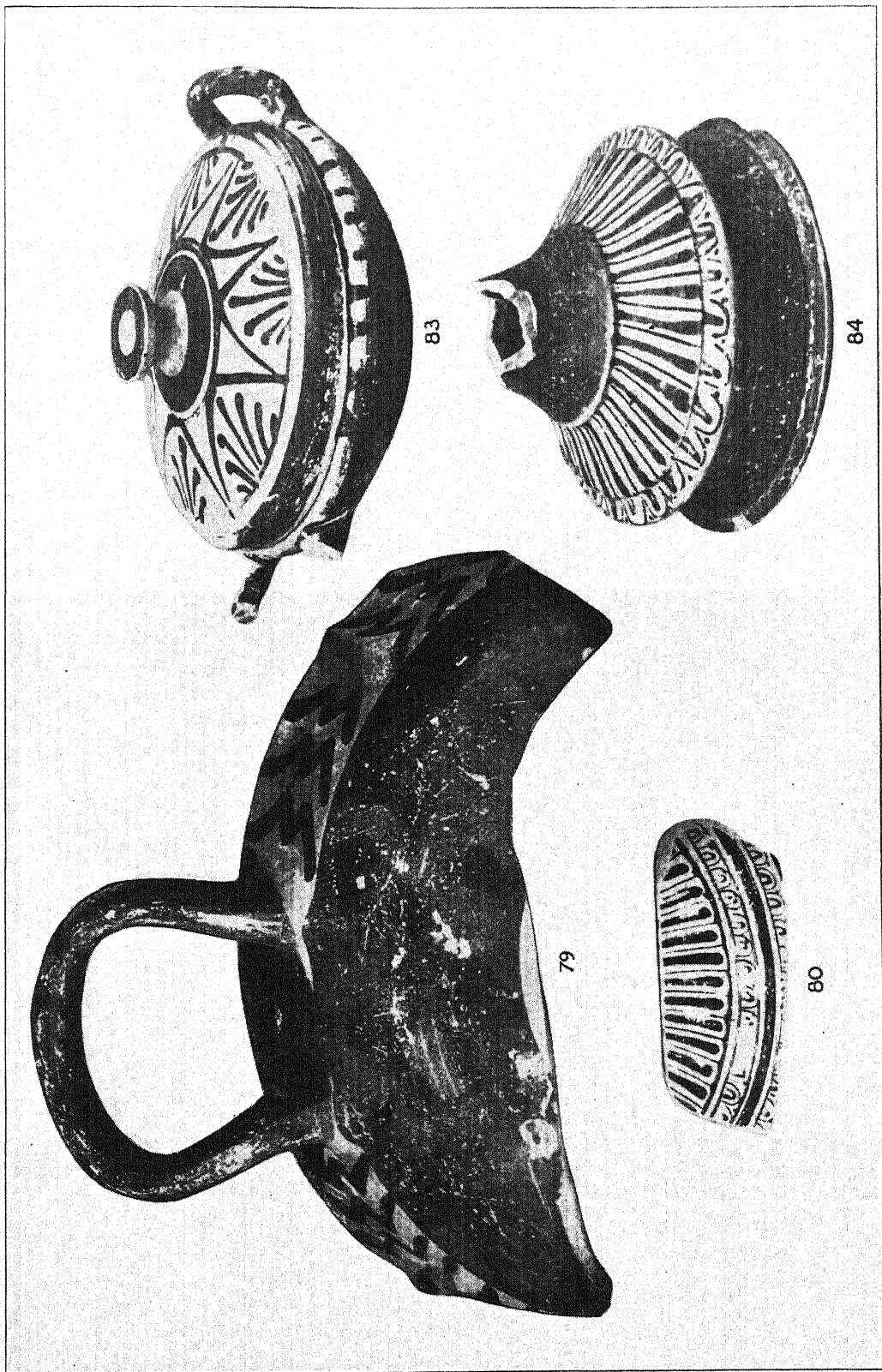


Fragments of Black-Figured Vases.

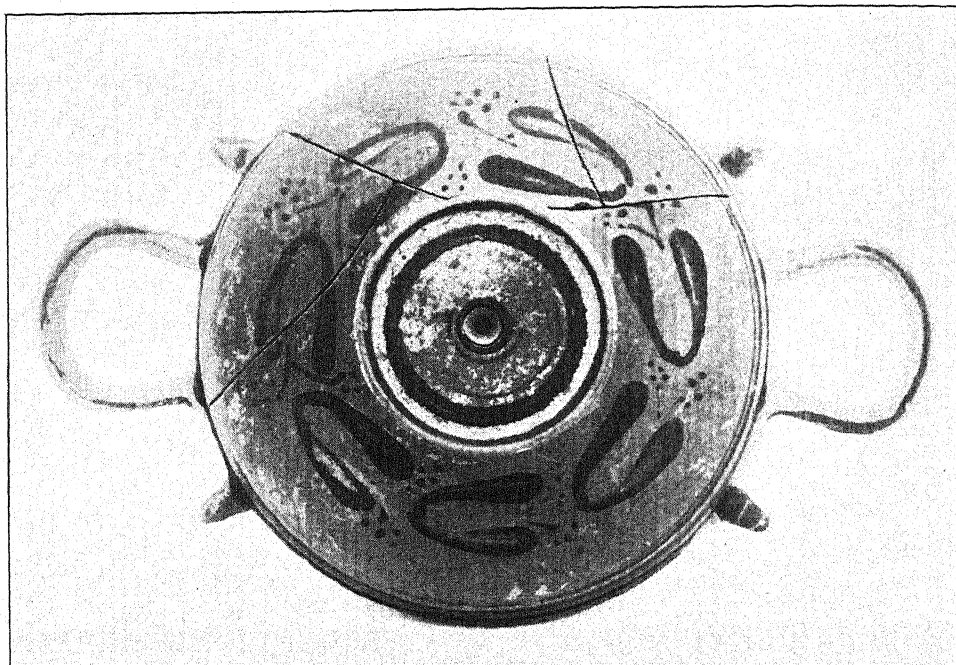




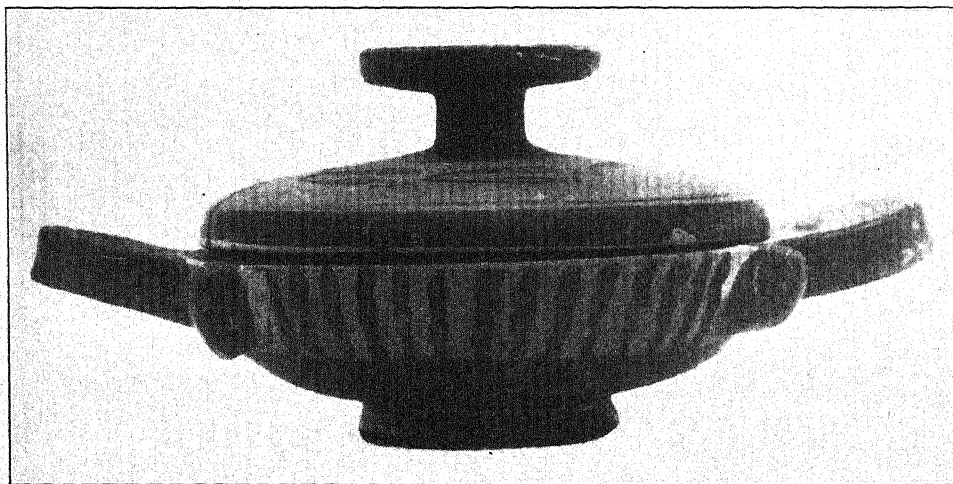
Fragments, Including Some (97-99) from Panathenaic Vases.



Fragments of Cylix, Two-Handled Bowl, and Other Pieces.

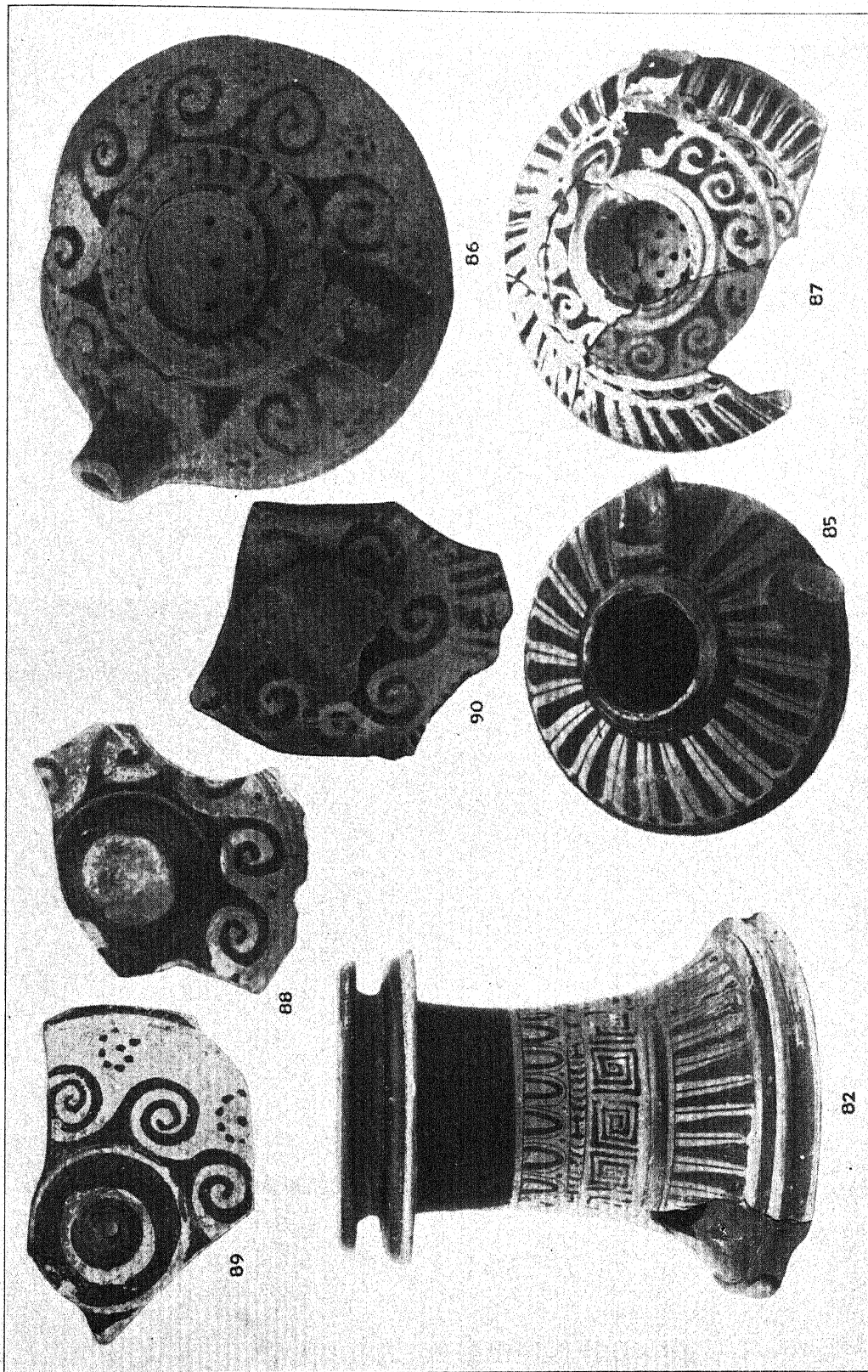


81. Cover of Lecane.



81. Two-Handled Bowl or Lecane. Sixth Century.

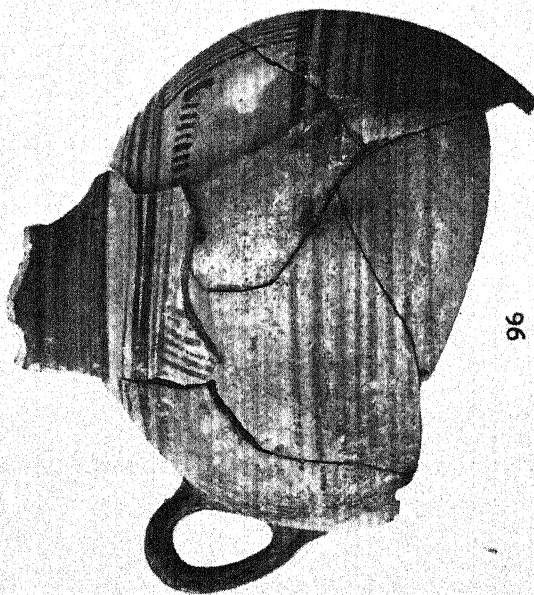




Stand. Asc. Fragments of Covers and Part of Cylix (90).



91



96



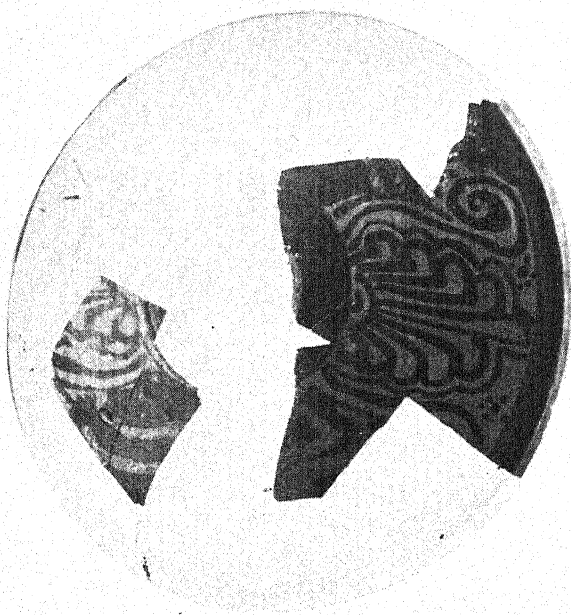
95



93



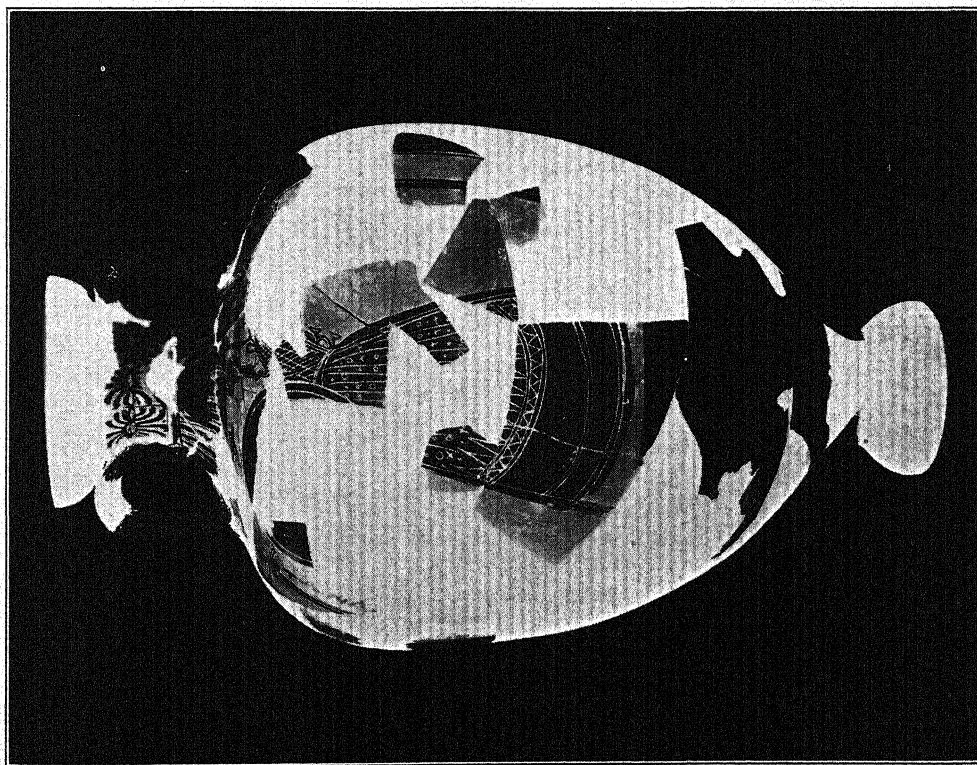
92



94

Bowl, Epichysis, Cover, Shallow Dish, Miniature Hydria and Pitcher.

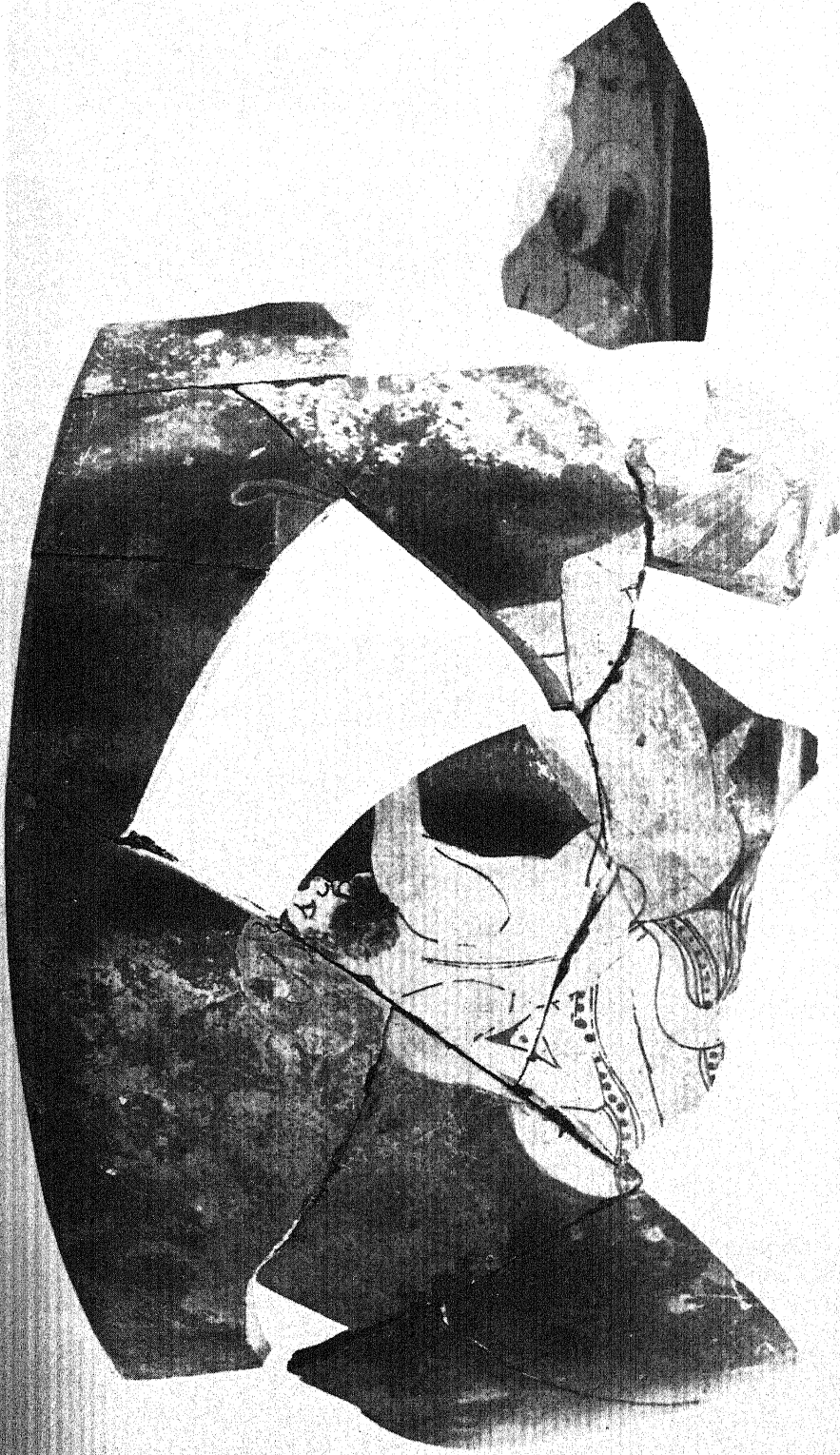




100 A. Obverse of Panathenaic Amphora.

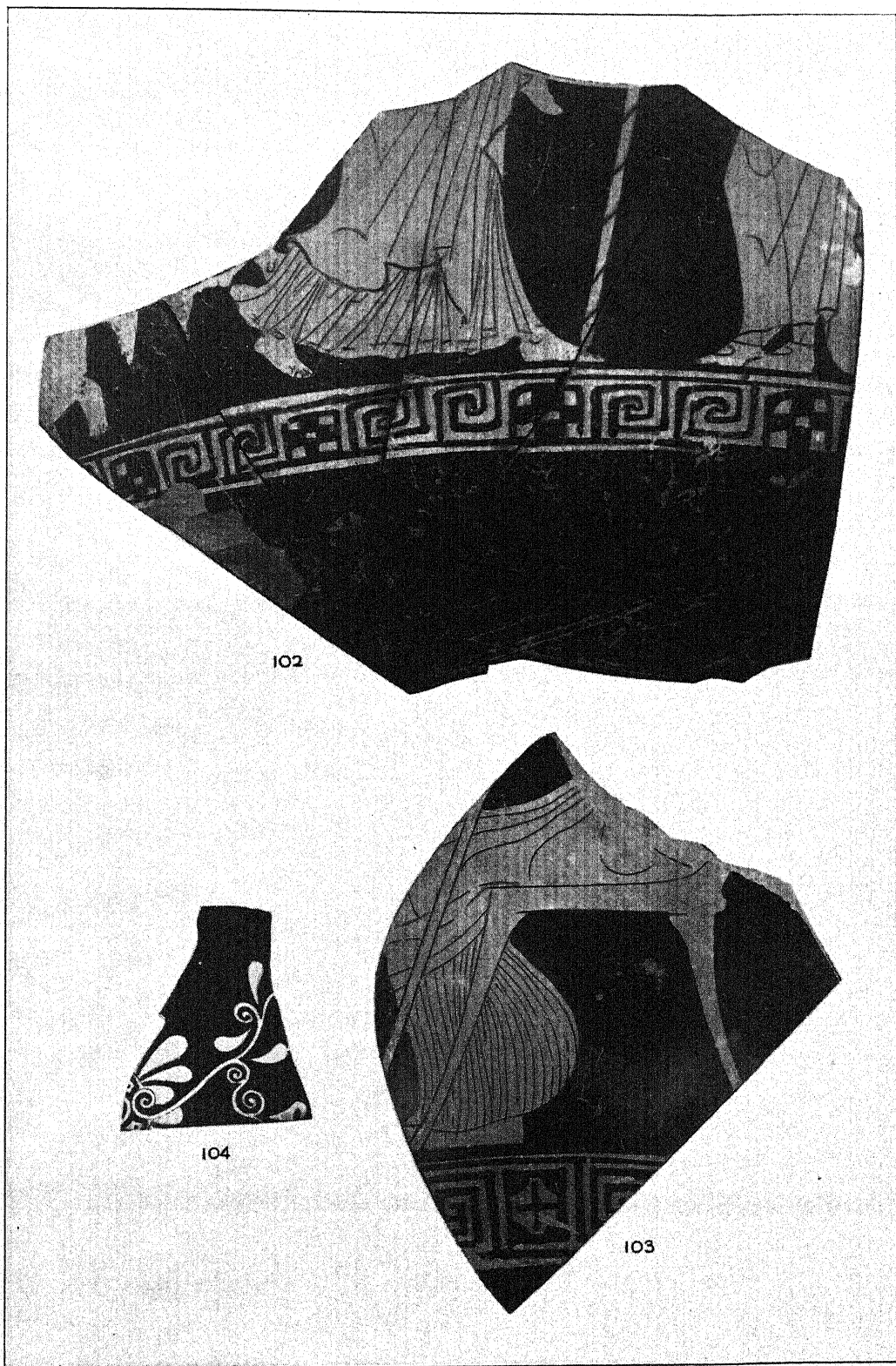


100 B. Reverse of Panathenaic Amphora.



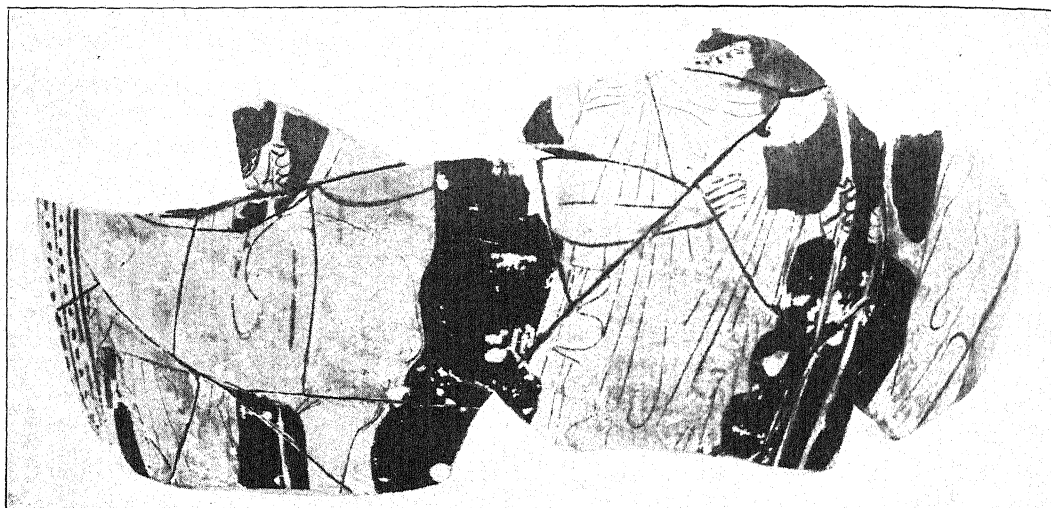
101

Red-Figured Cantharus With Silen Holding Cantharus.

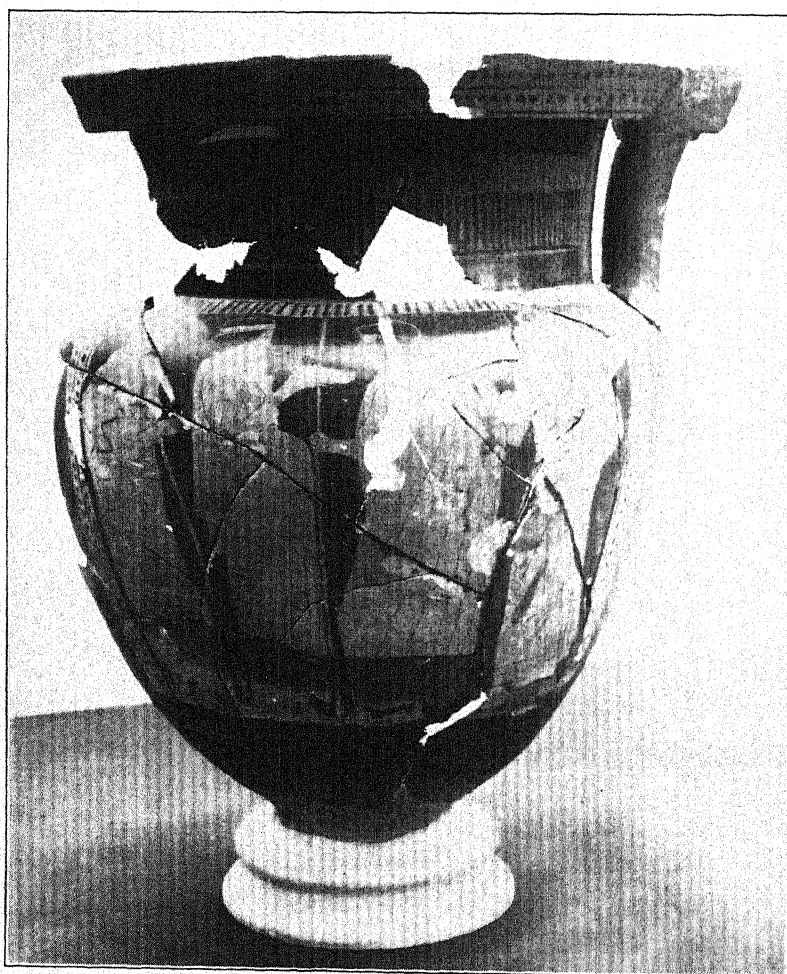


Fragments of Red-Figured Vases.

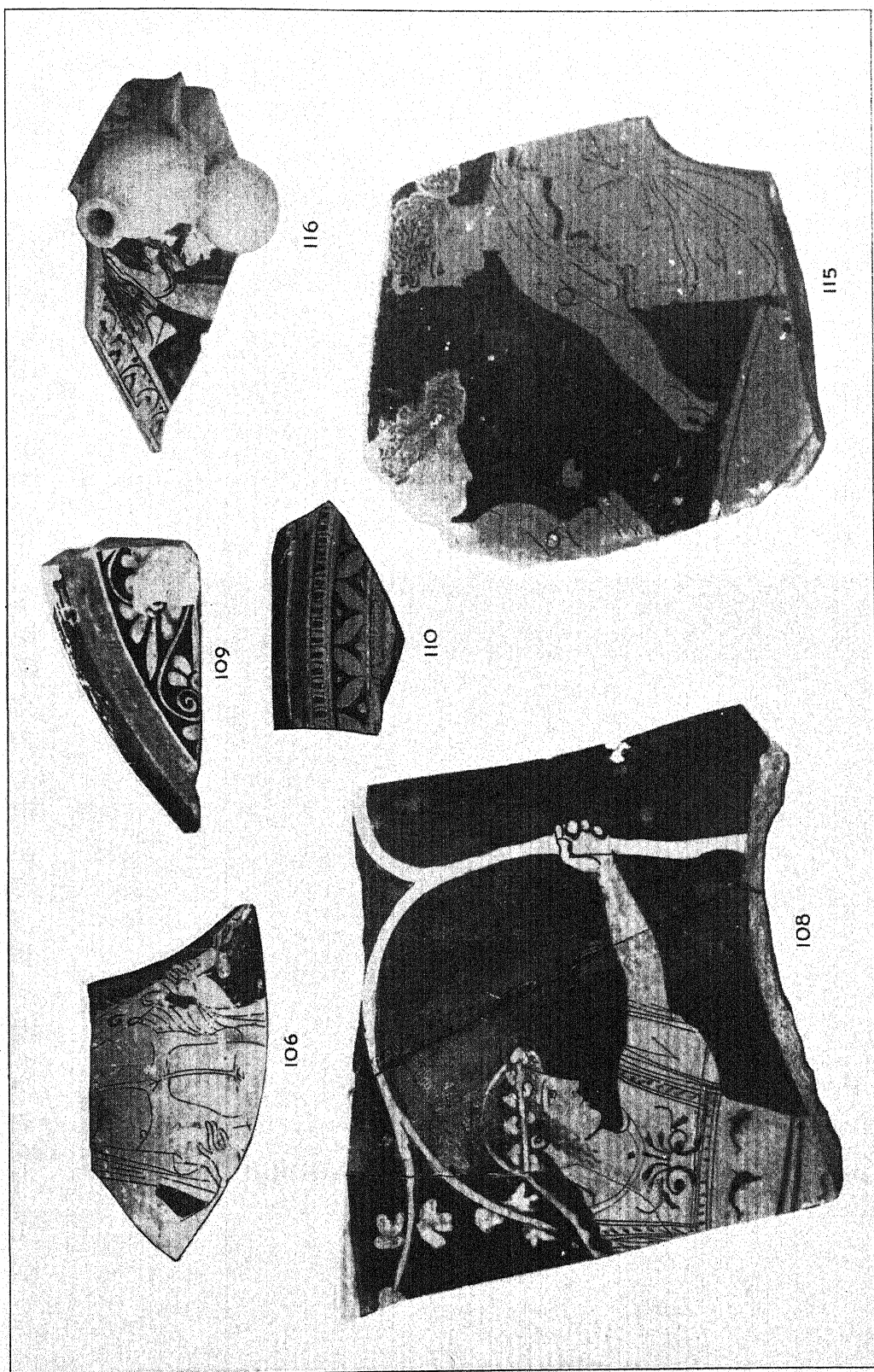




105. Part of a Column-Crater.

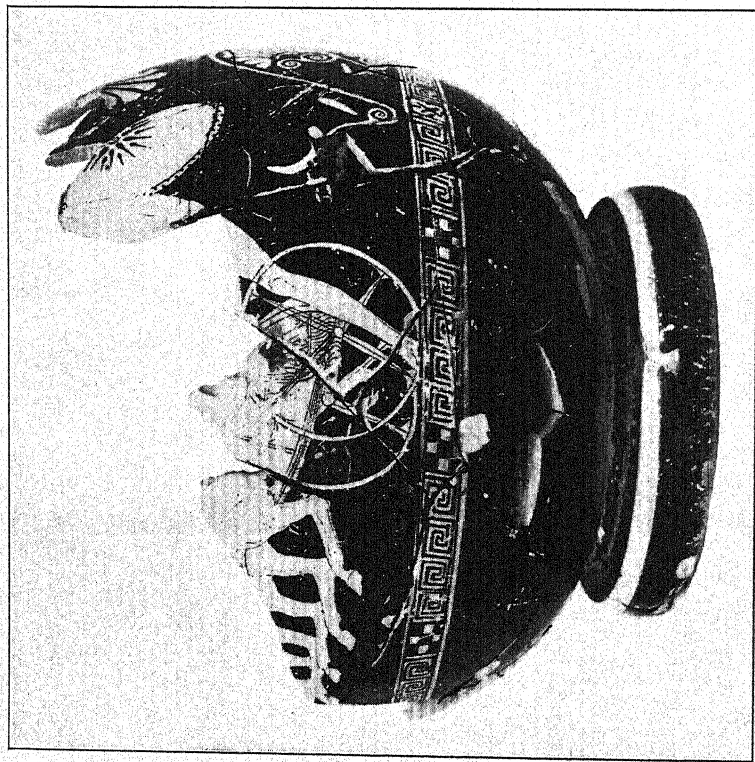


105 a. A Red-Figured Column-Crater Restored.

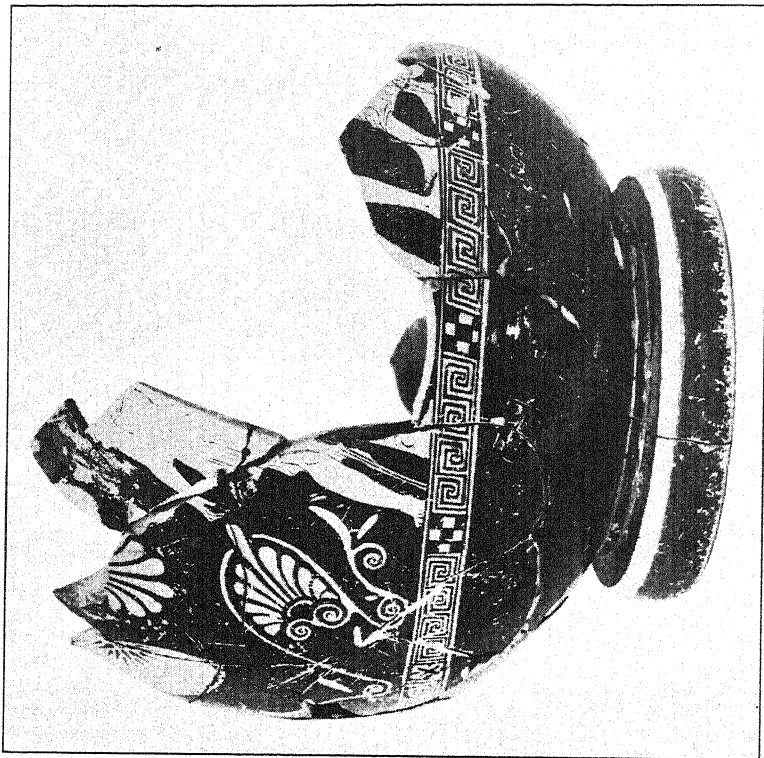


Fragments of Red-Figured Vases, No. 108 By The Altamura Painter.





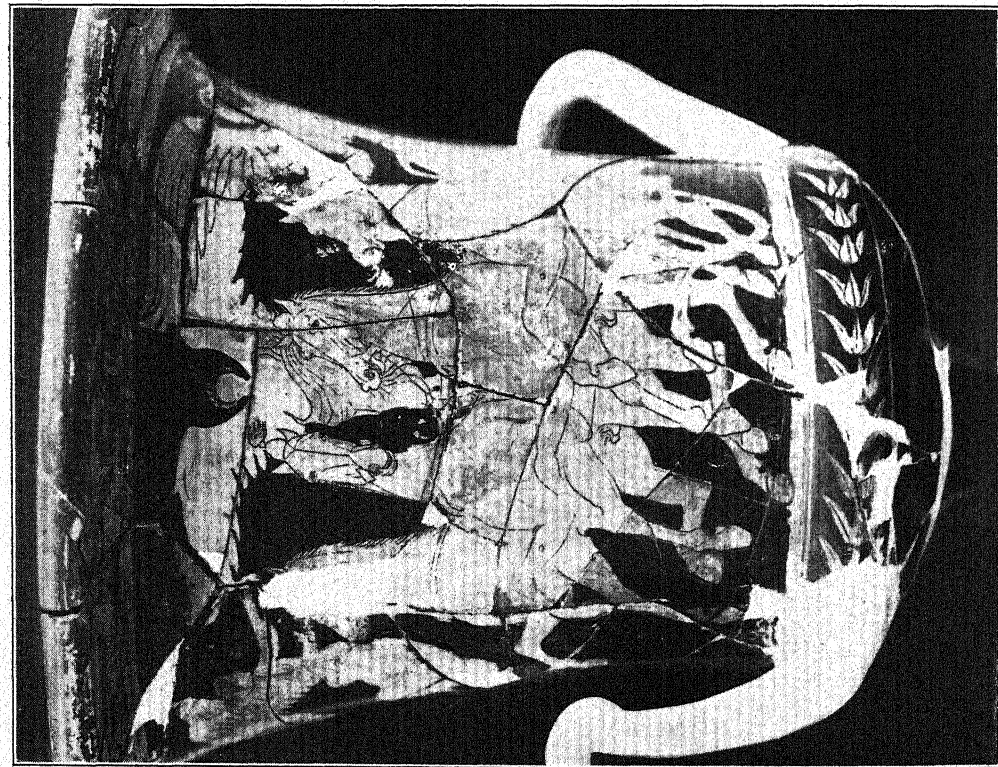
107. Obverse of Pelice.



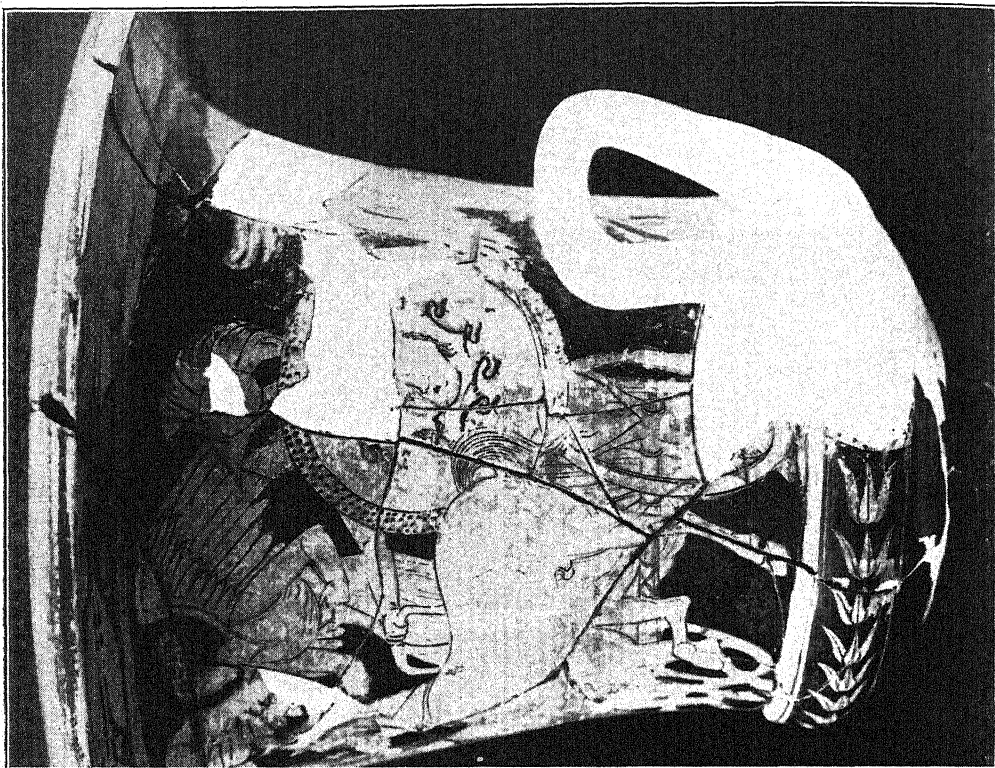
107. Reverse of Pelice.



111. Red-Figured Plate Representing Athena and Heracles.

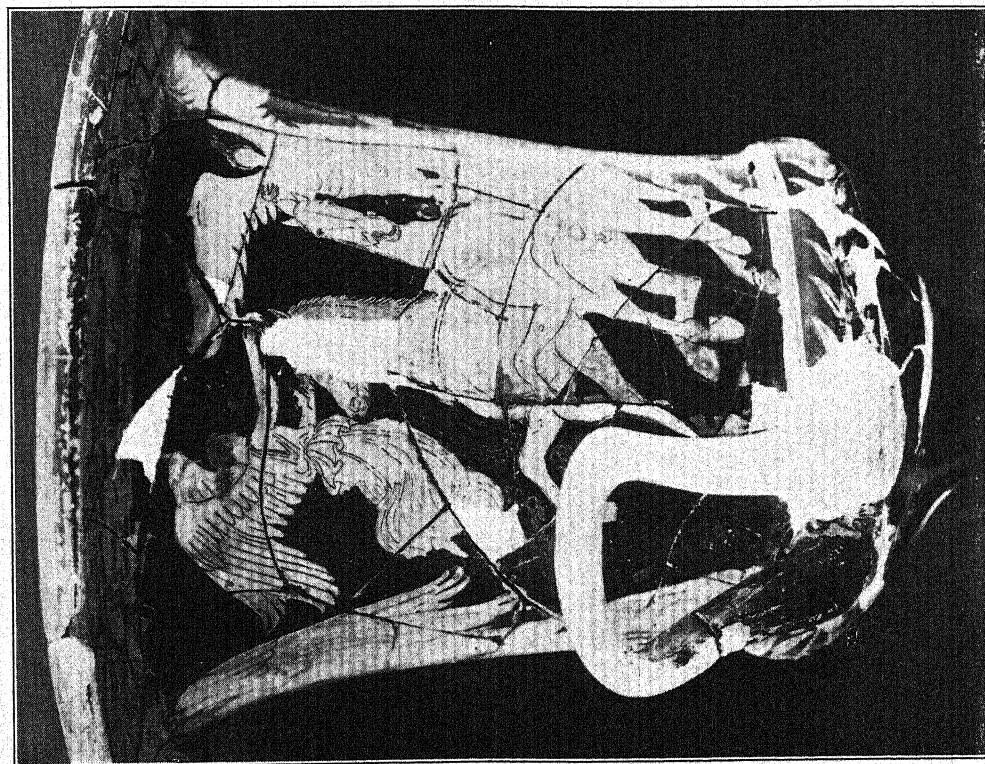


112. Crater with Quadriga and Victories.

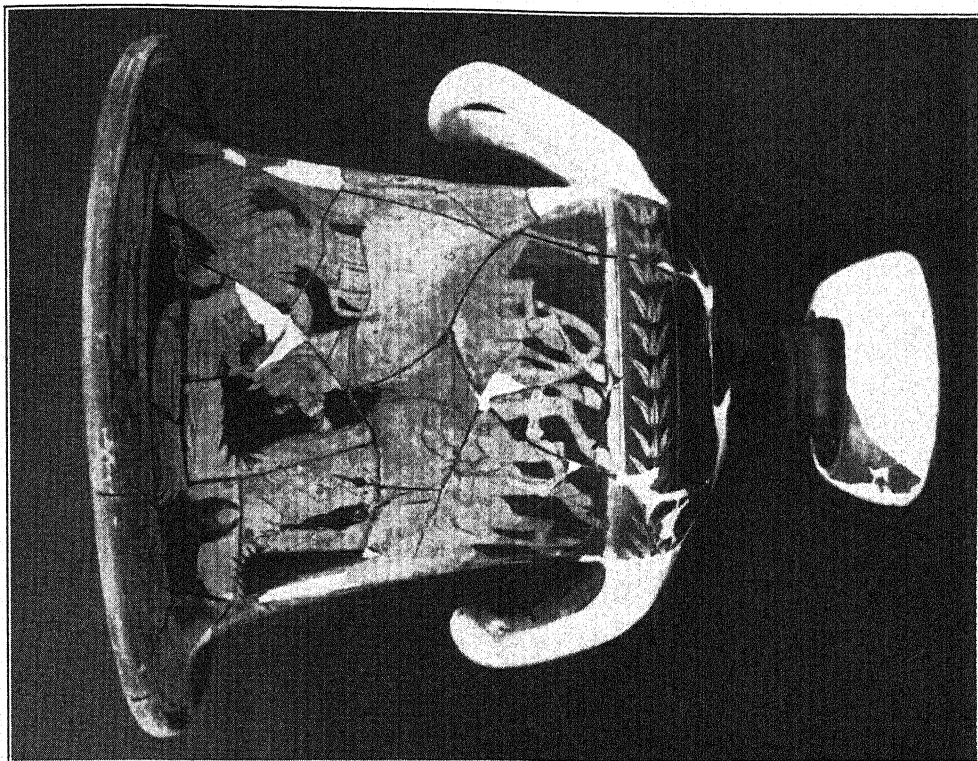


112. Same Crater Showing Warrior and Winged Victory.

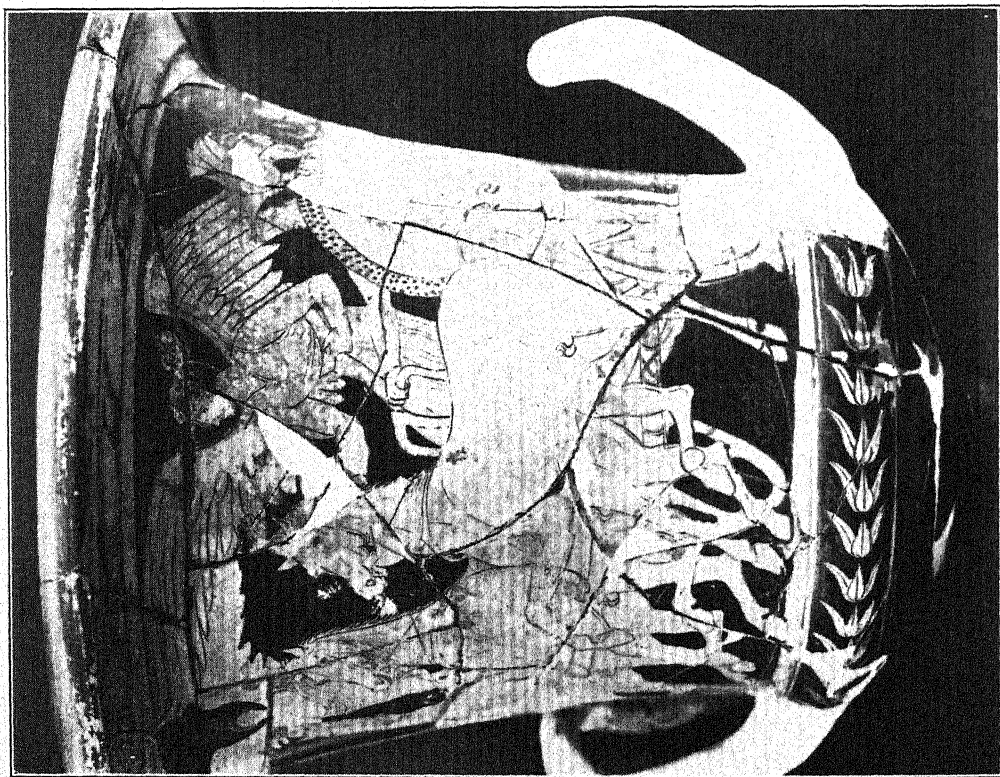




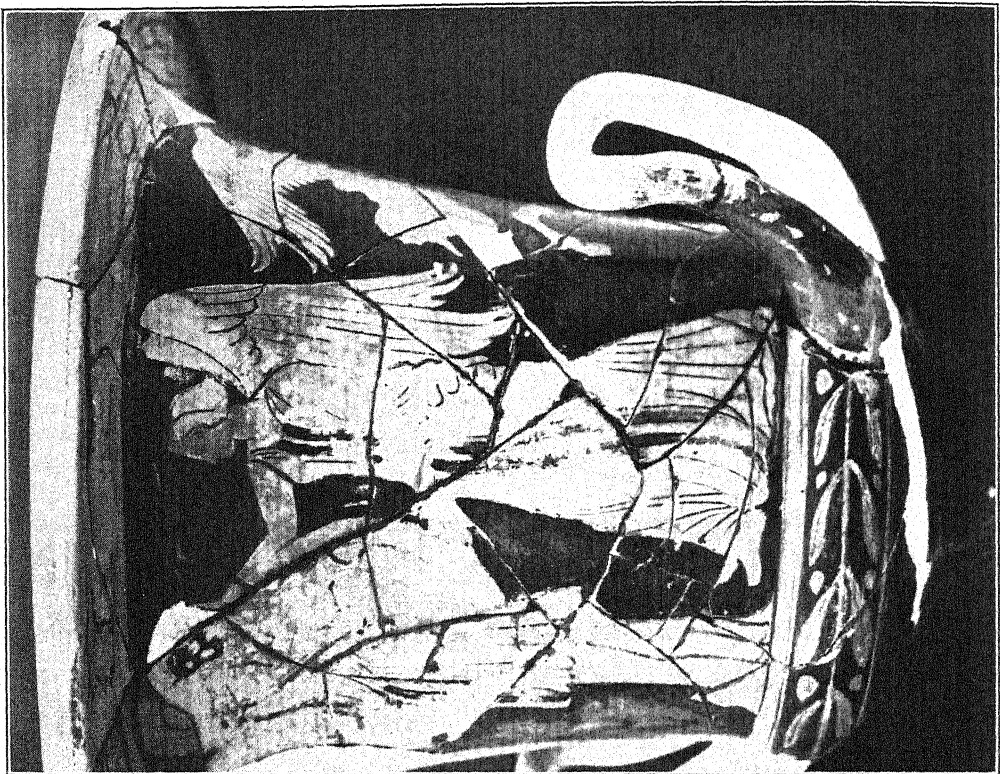
112. Crater with Winged Victories.



112. Crater with Quadriga.

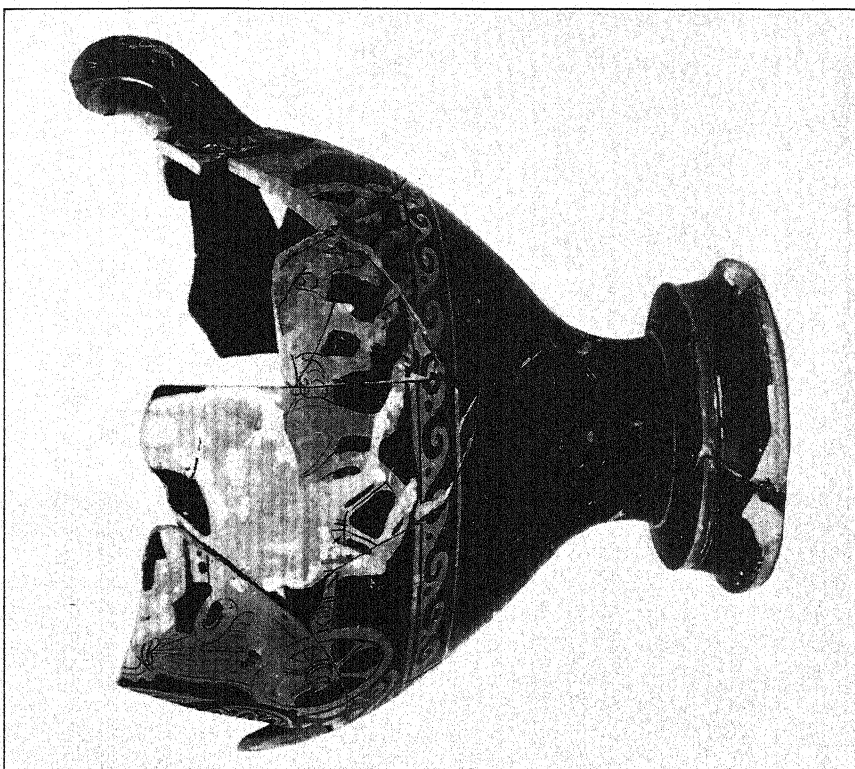


112. Crater with Apobates.

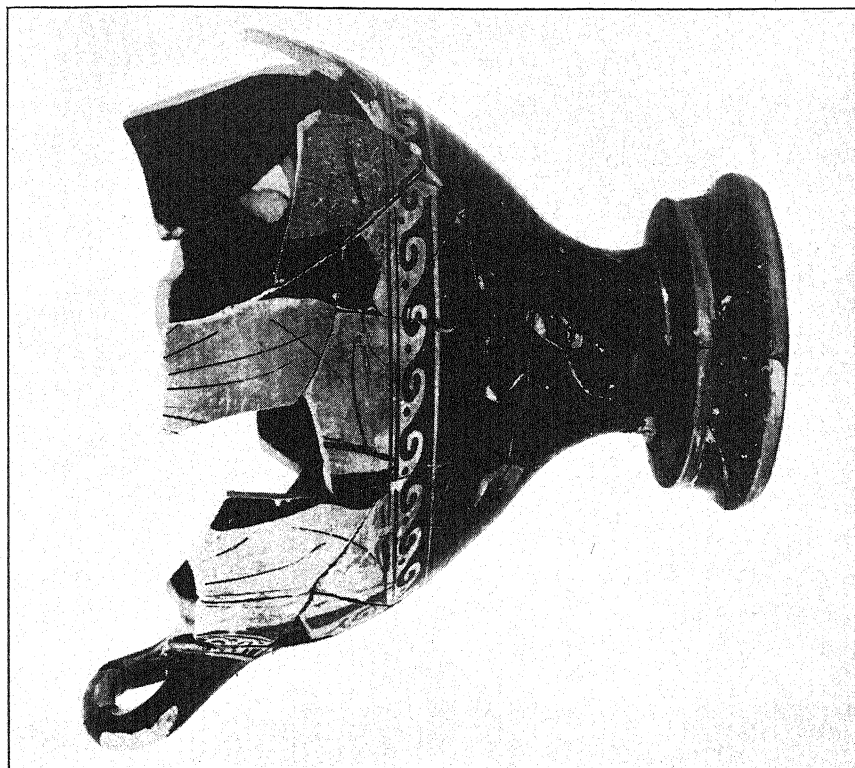


112. Reverse of Crater with Victories Ereeting Trophies.

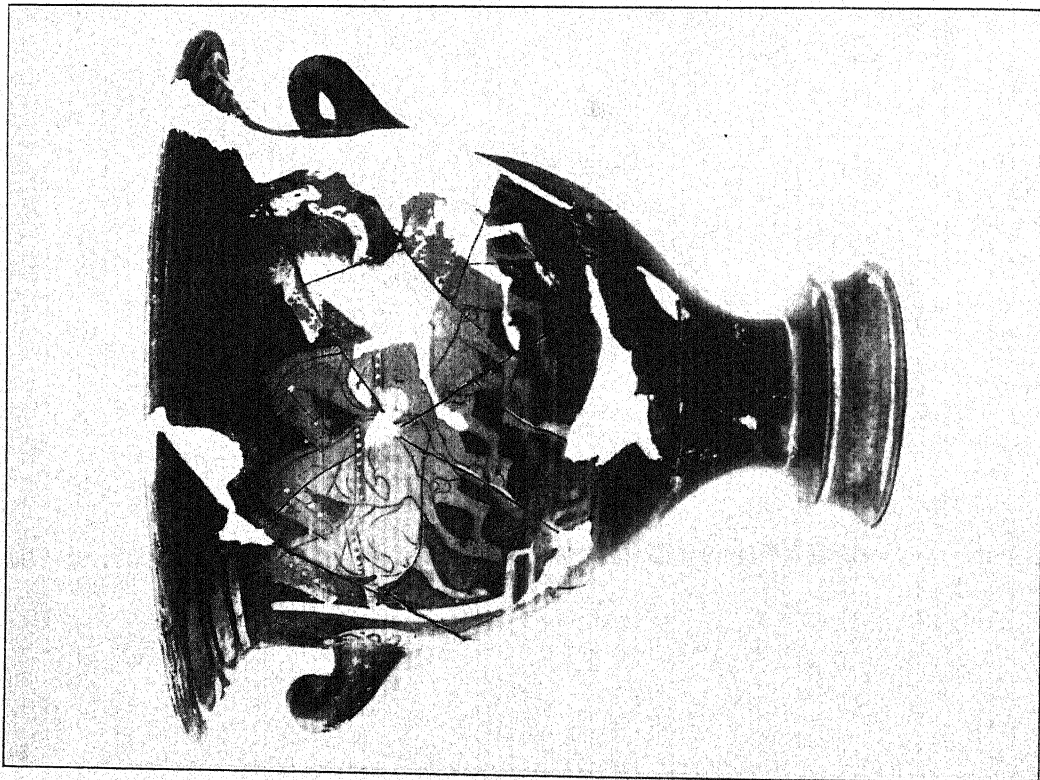




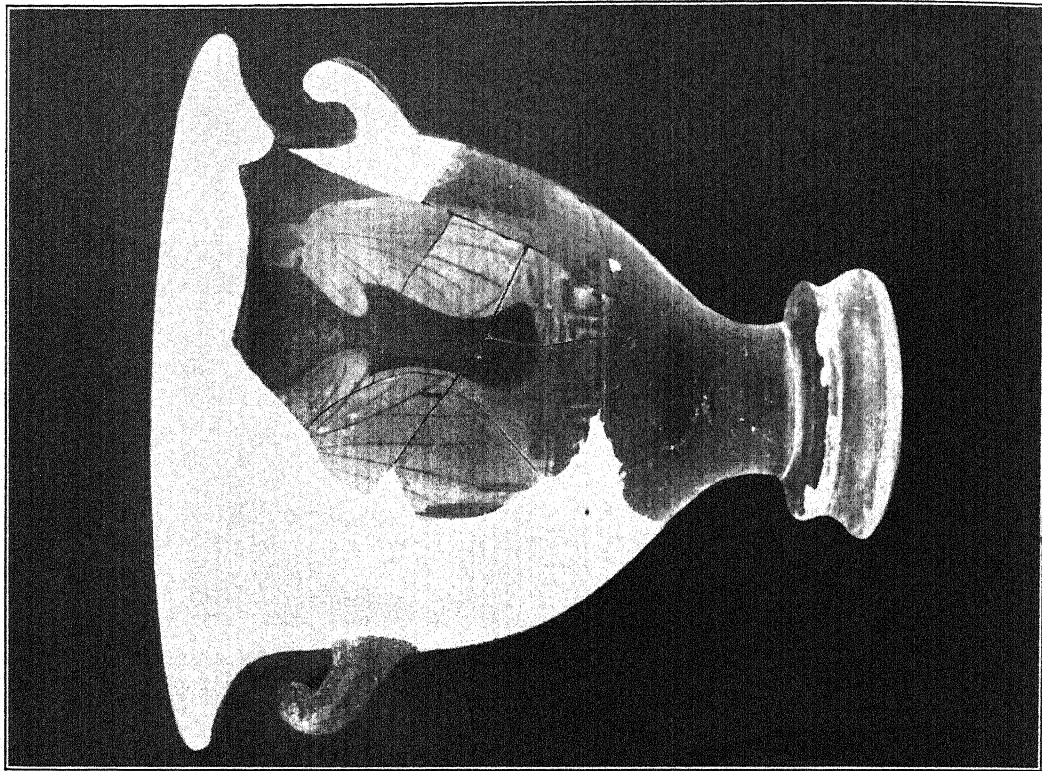
113. Obverse of Crater with Chariot.



113. Reverse of Crater.



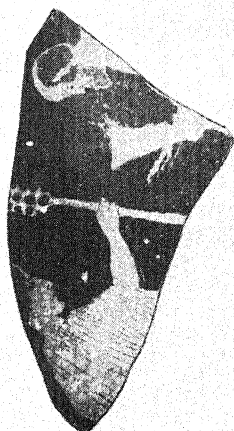
114. Obverse of Crater with Quadriga Driven by Victory.



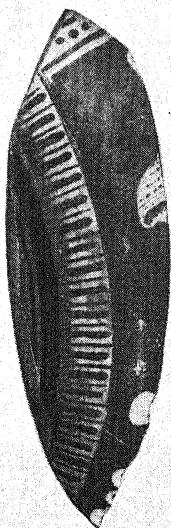
114. Reverse of Crater with Draped Figures.



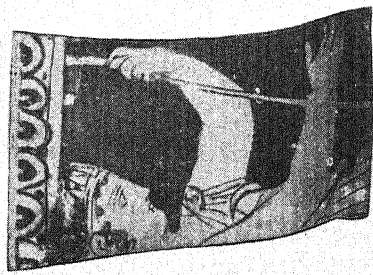
117



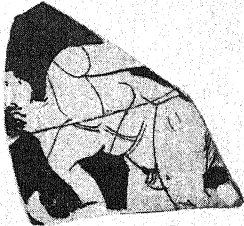
120



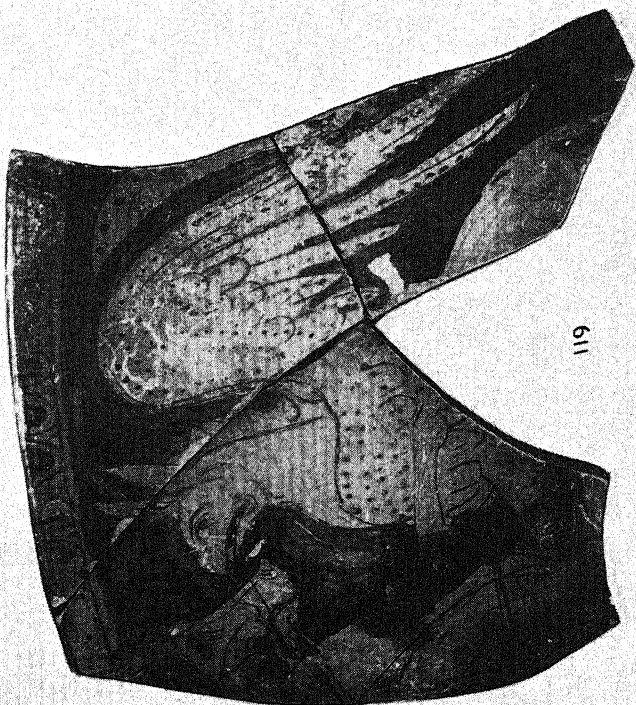
121



122



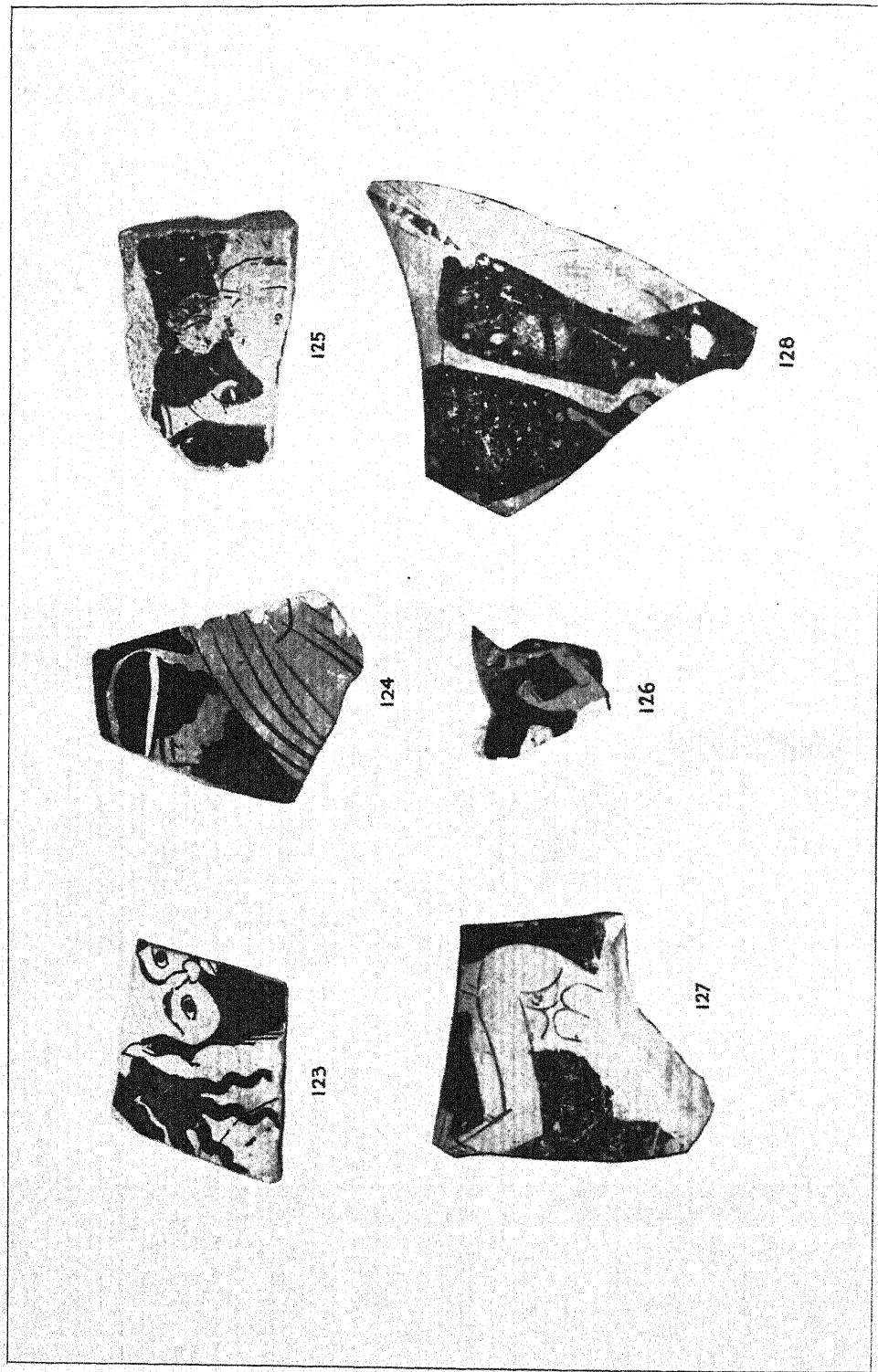
118



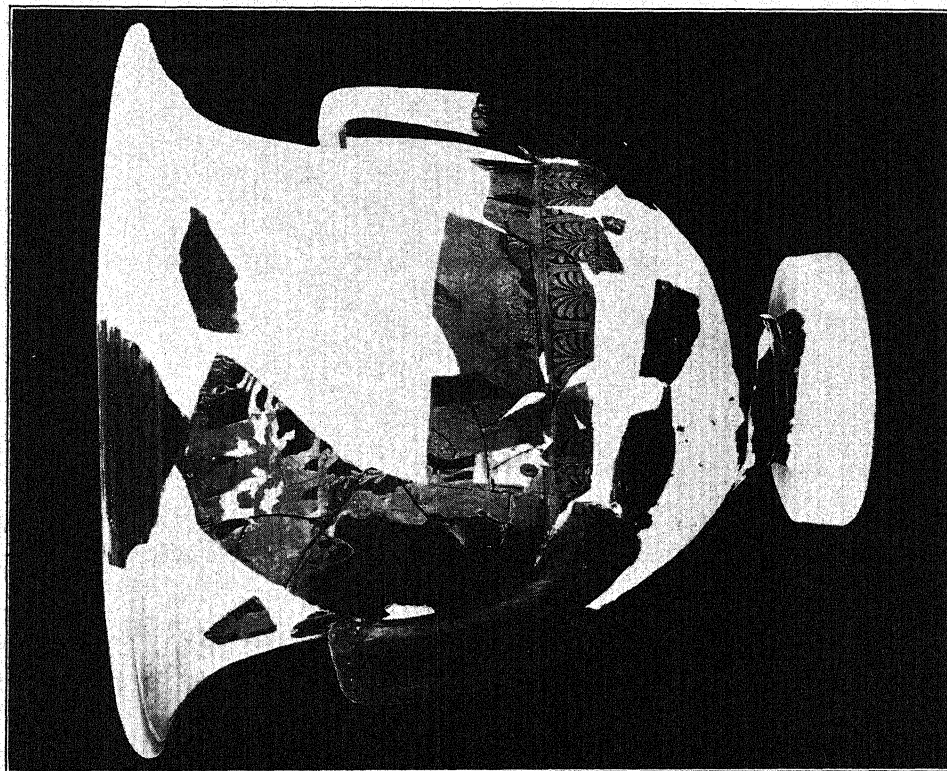
119

Fragments of Red-Figured Vases.

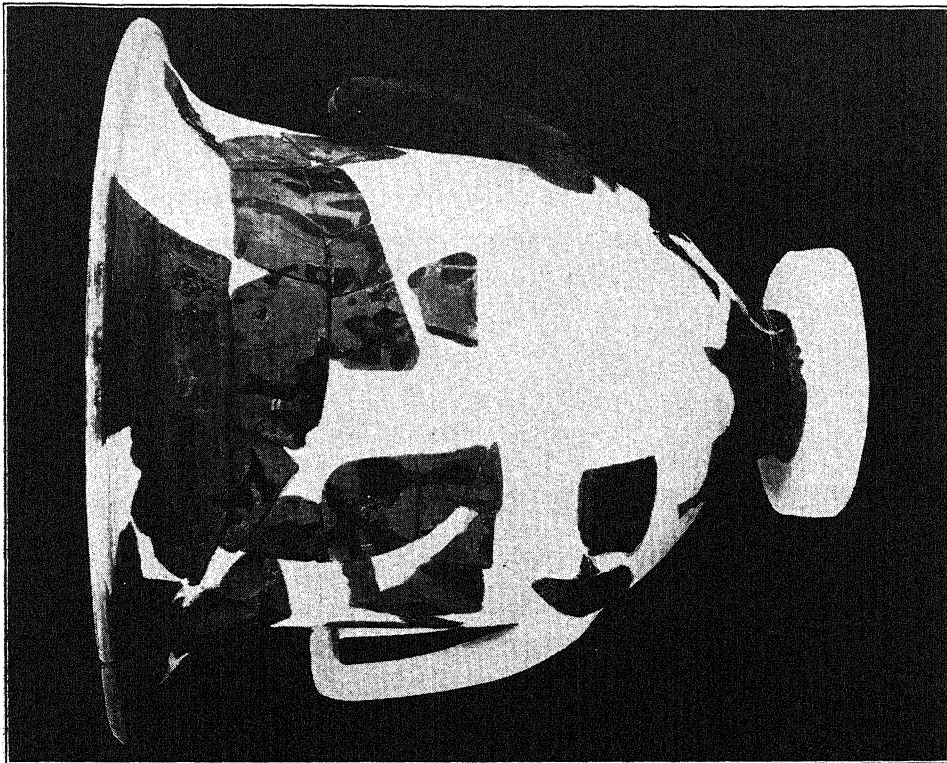




Various Fragments of Red-Figured Vases.



128. Obverse of Red-Figured Crater.

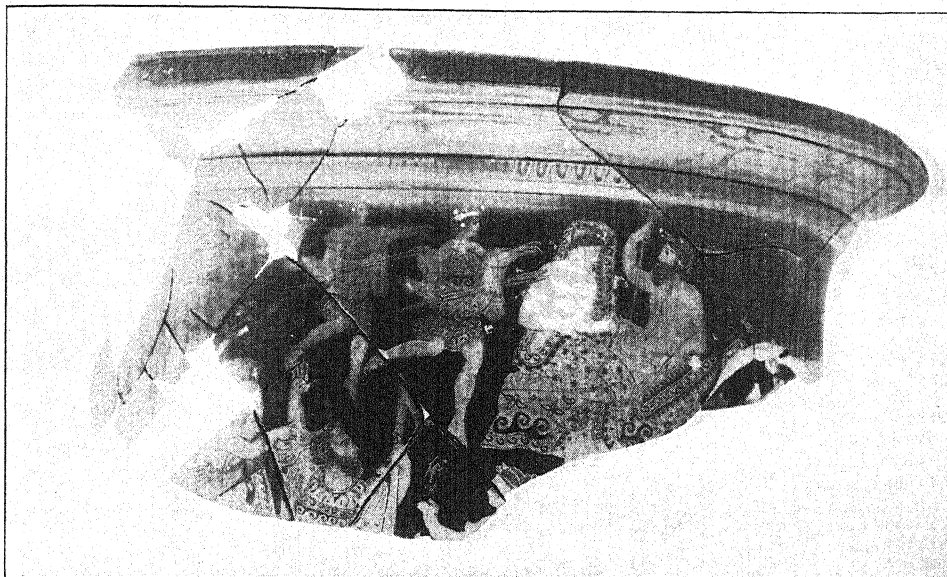


129. Reverse of Red-Figured Crater.

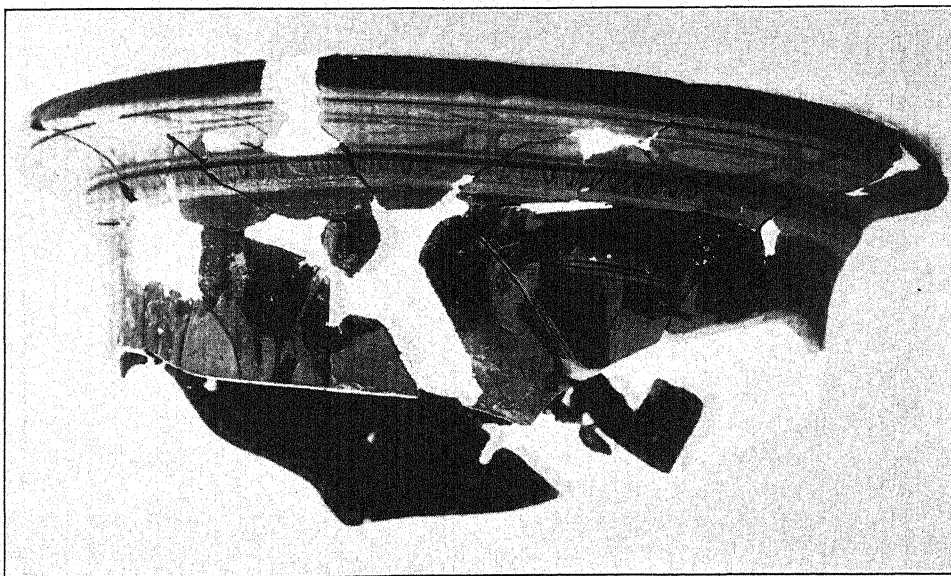




129. Red-Figured Crater.



130. Obverse of Red-Figured Crater.



130. Reverse of Crater.

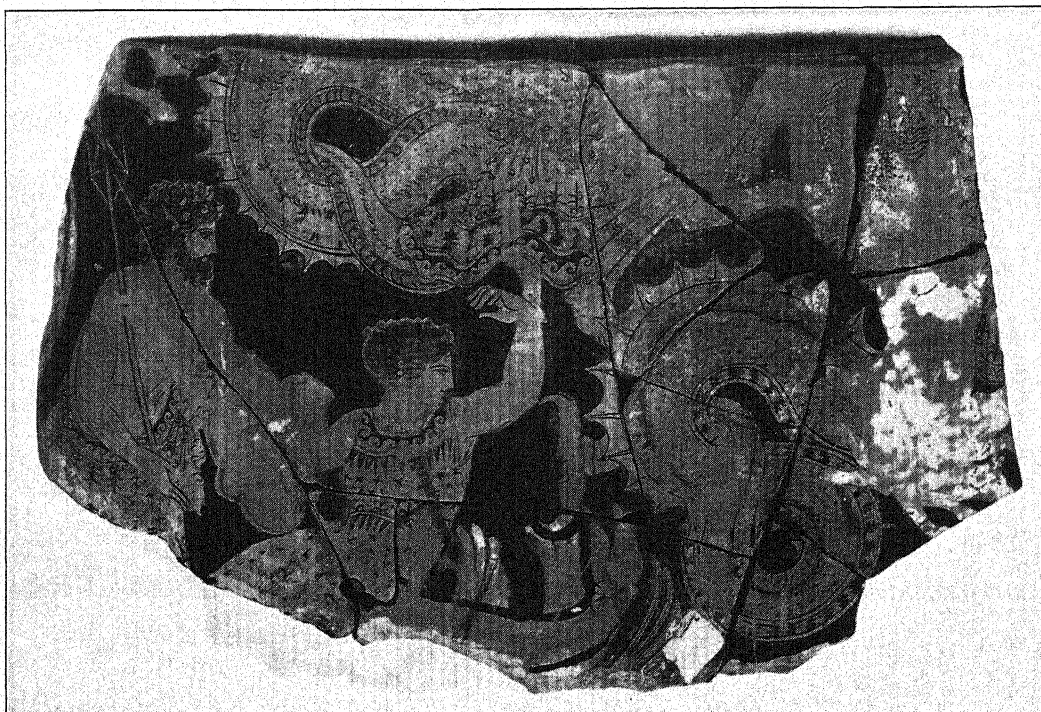


131. Obverse of Large Vase Representing Thetis on Scylla and Nereids on Dolphins and Other Sea-Monsters Bringing Armor to Achilles.





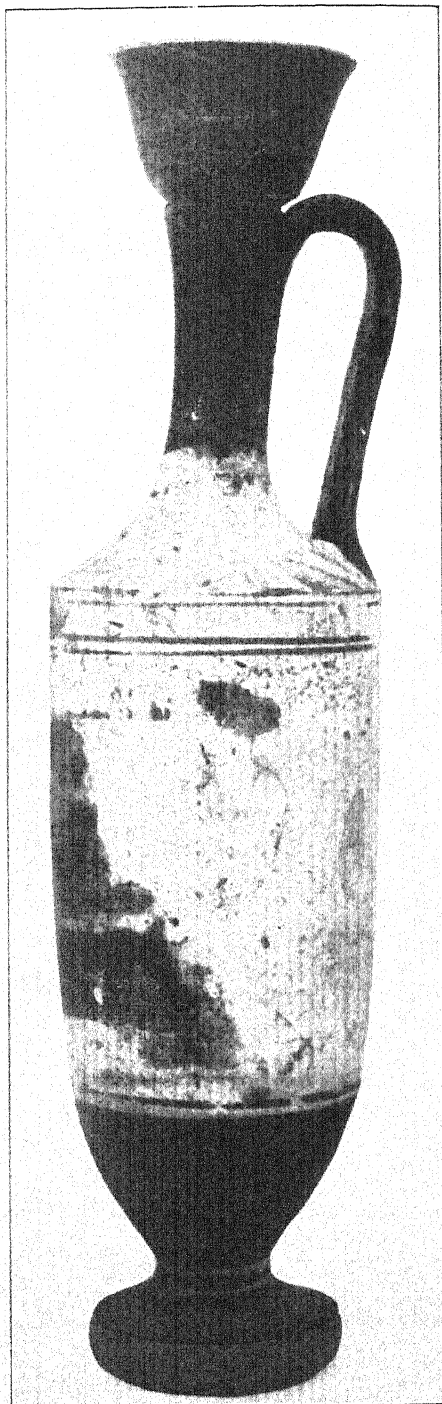
131. The Nereid Vase.



131. Detail of Nereid Vase, showing Poseidon, Sea-Monster, Scylla, and Nereid with Cuirass on Dolphin.



132. White Lecythus.

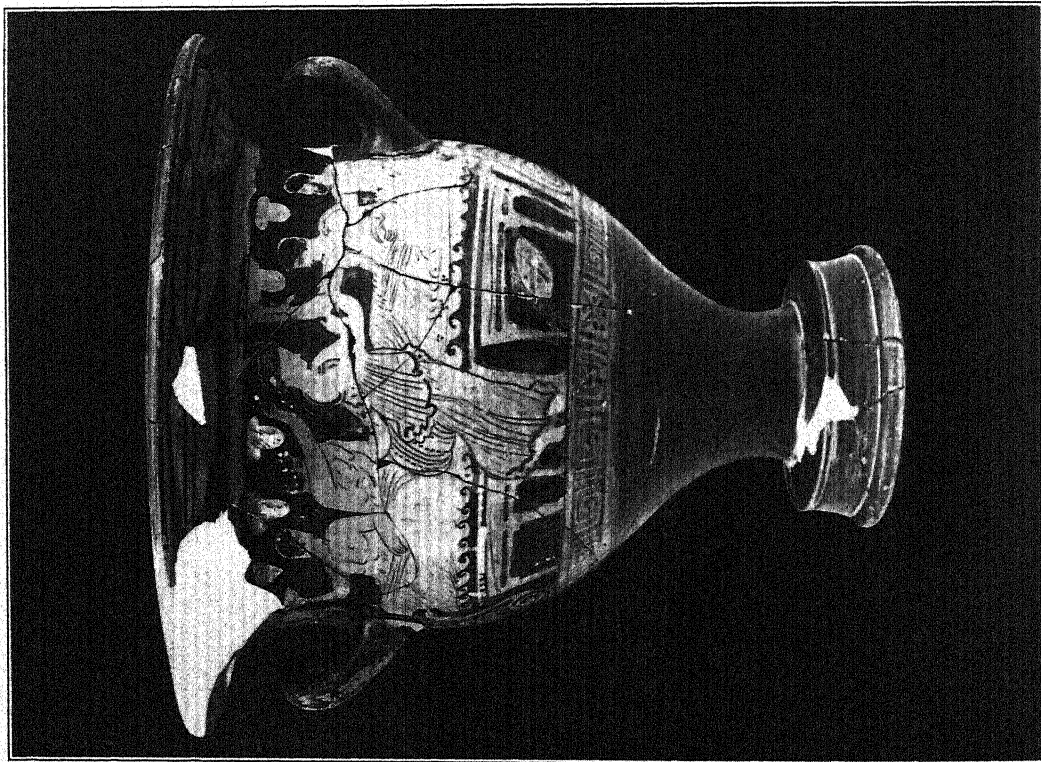


132. Reverse of Lecythus.

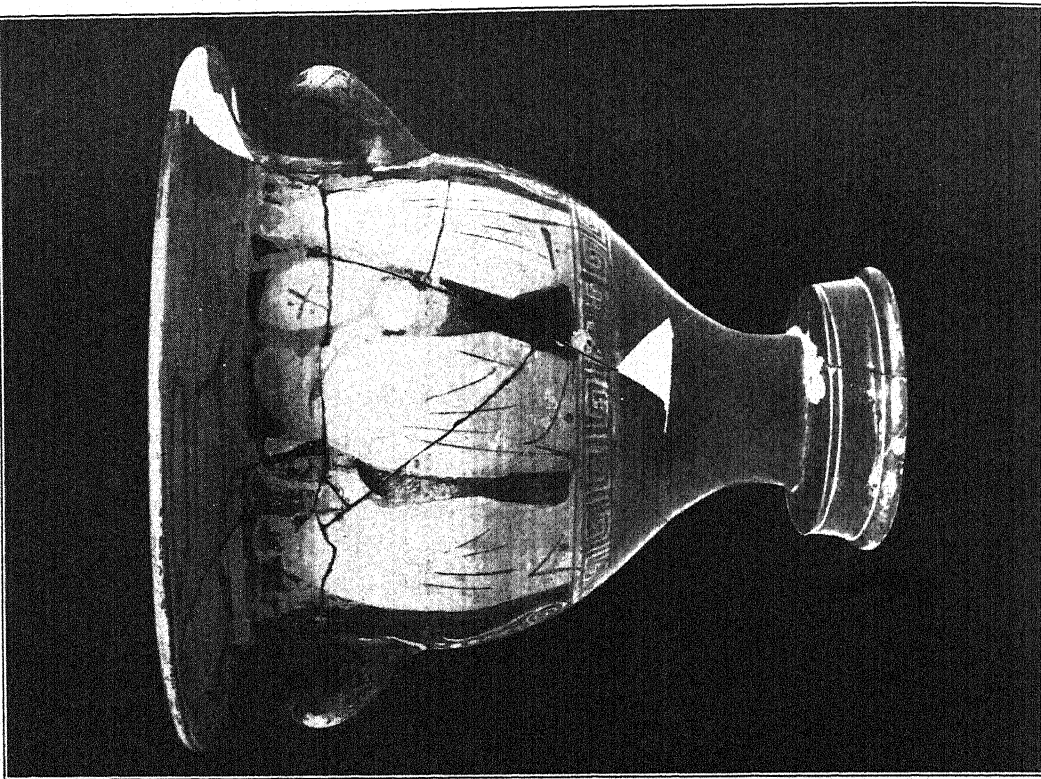




Parts of Early Fourth Century Craters with Banquet Scenes.

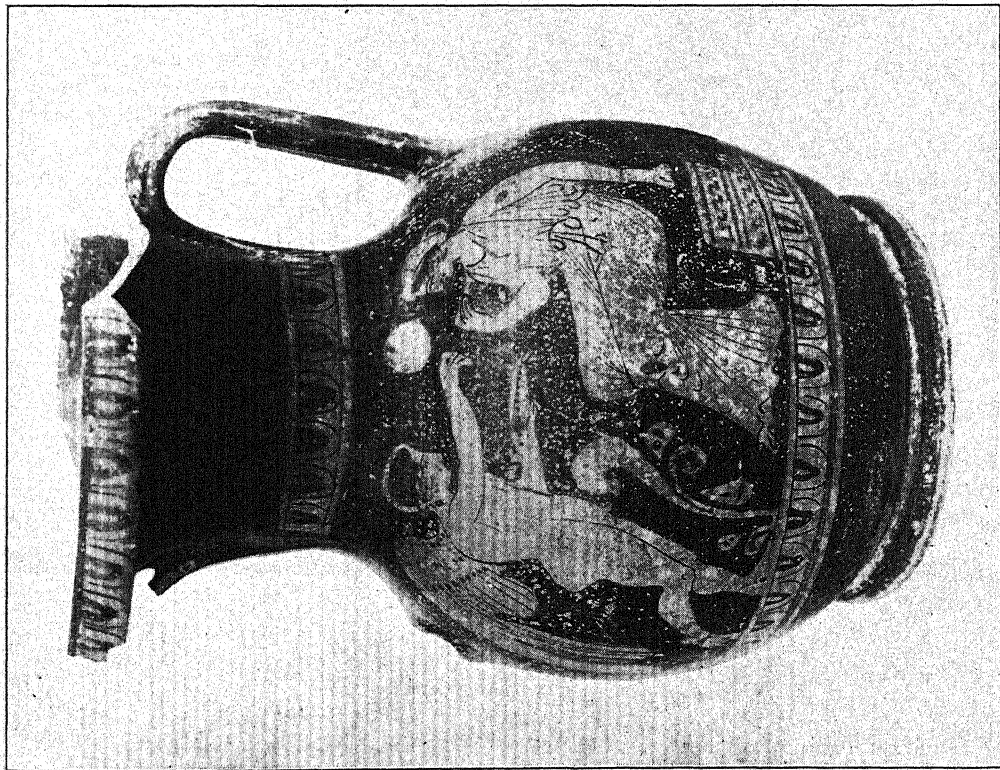


137. Obverse of Crater with Banquet Scene.

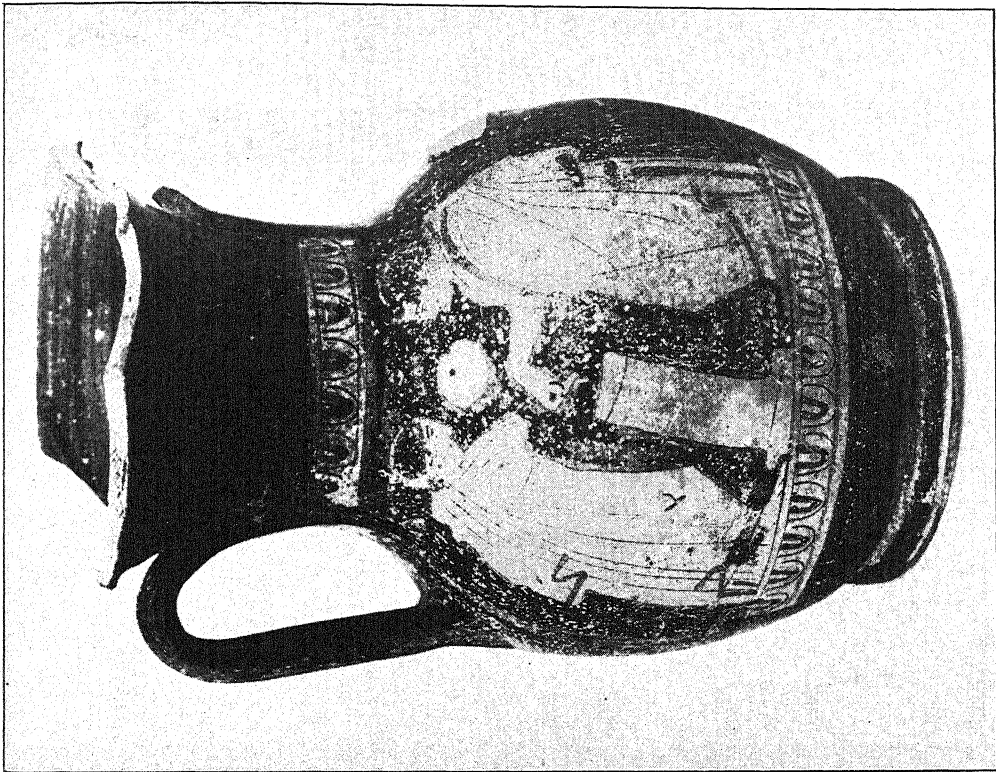


137. Reverse of Crater.

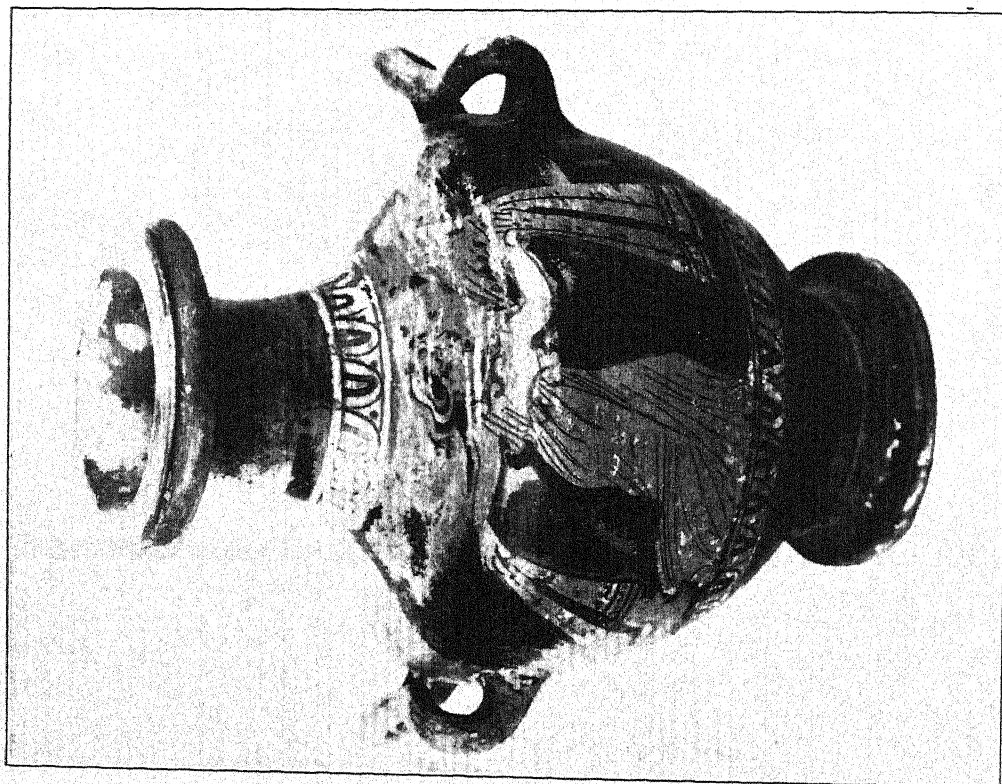




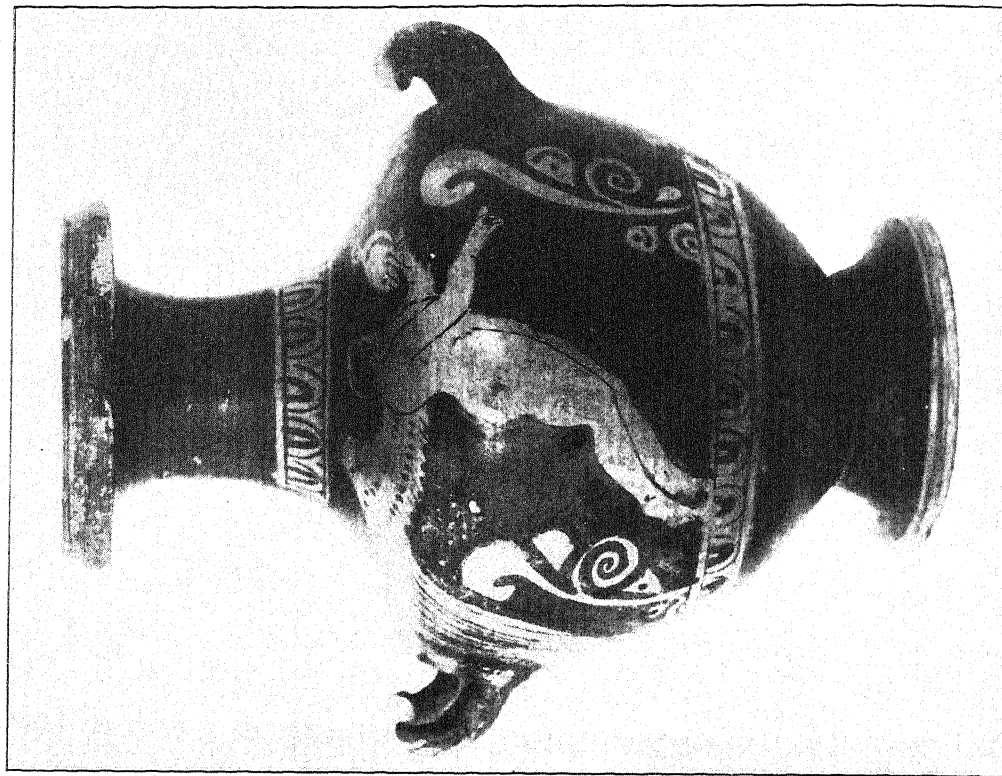
138. Obverse of Pelice.



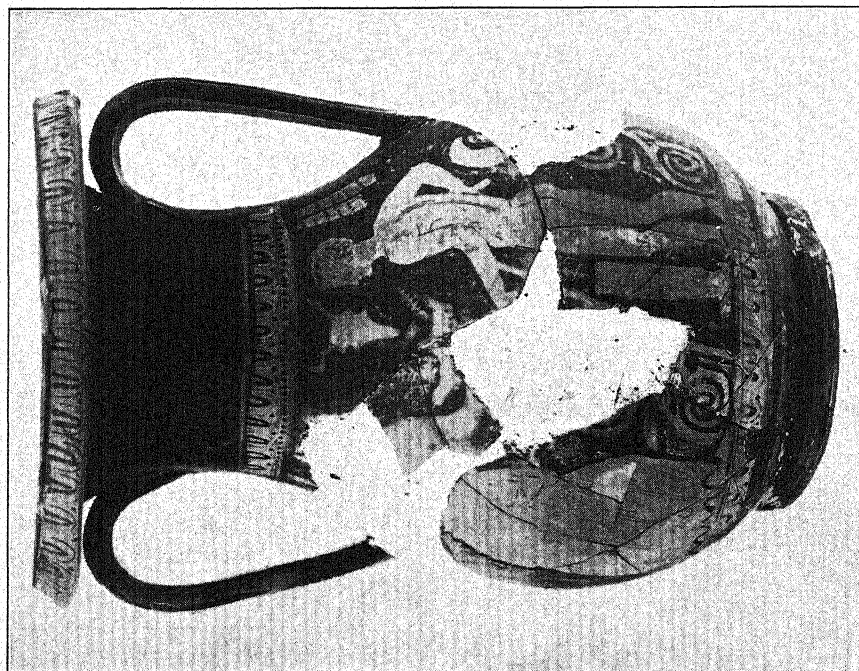
138. Reverse of Pelice.



139. Red-Figured Hydria.



140. Red-Figured Hydria, Winged Eros with Bird.



141. Obverse of Pelice.

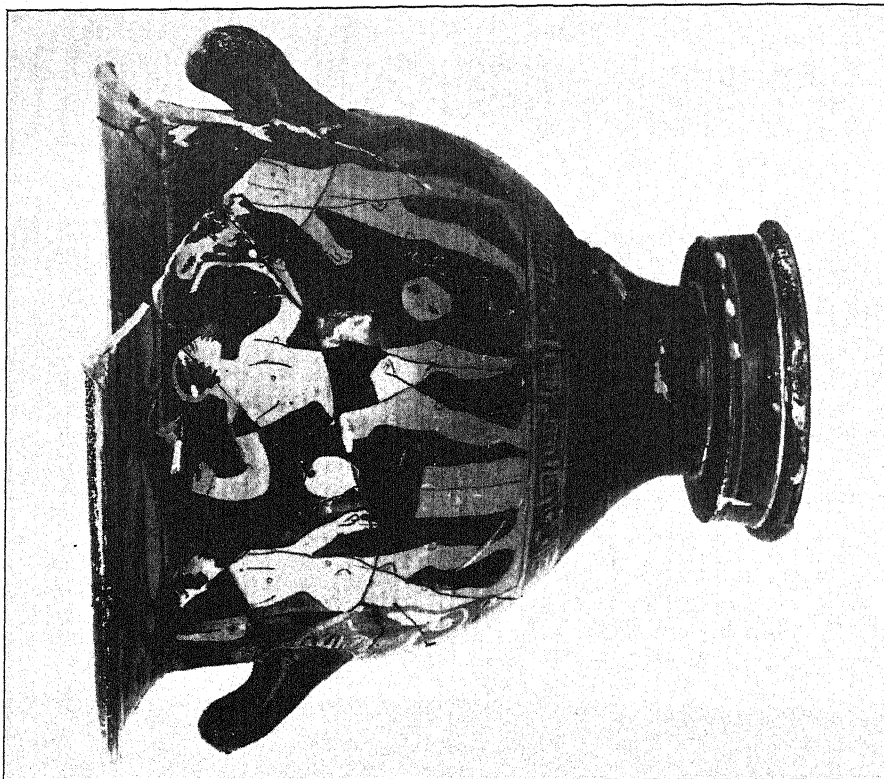


141. Reverse of Pelice.





142. Obverse of Crater with Dionysiac Scene.



142. Reverse of Crater.



142. Obverse of Crater with Dionysiac Scene.



Red-Figured Fragment representing Dionysus and a Hydria.

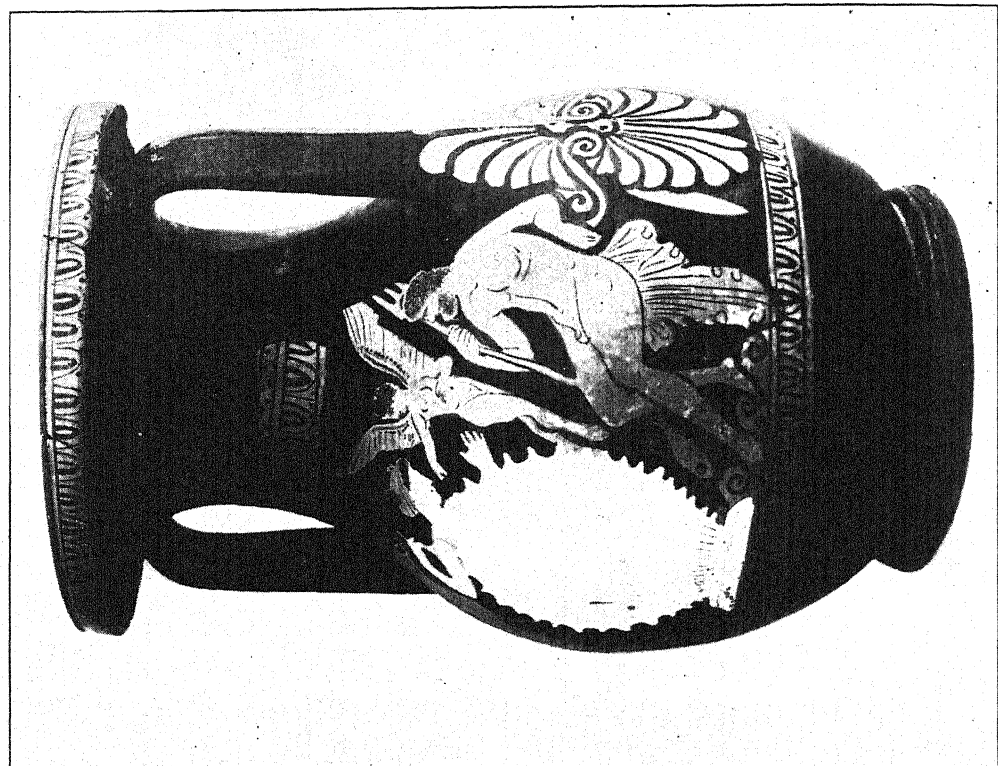


144. The Birth of Aphrodite on a Pelice. From a colored reproduction by Von Peschke.



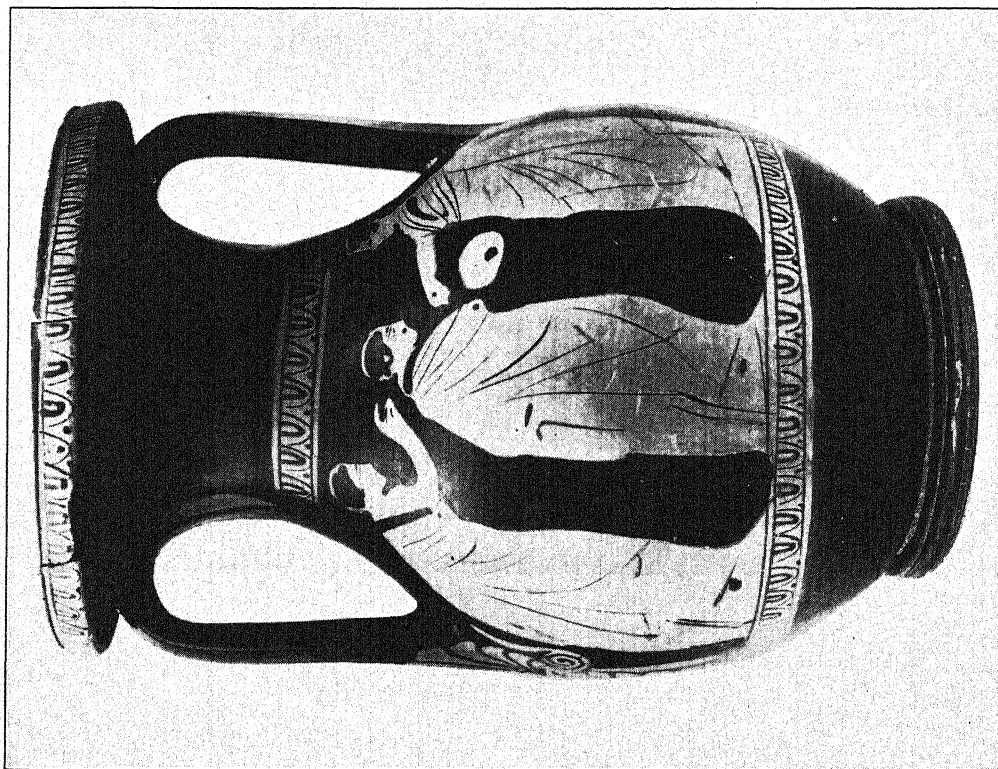


144. Pelice used as a Burial Urn.

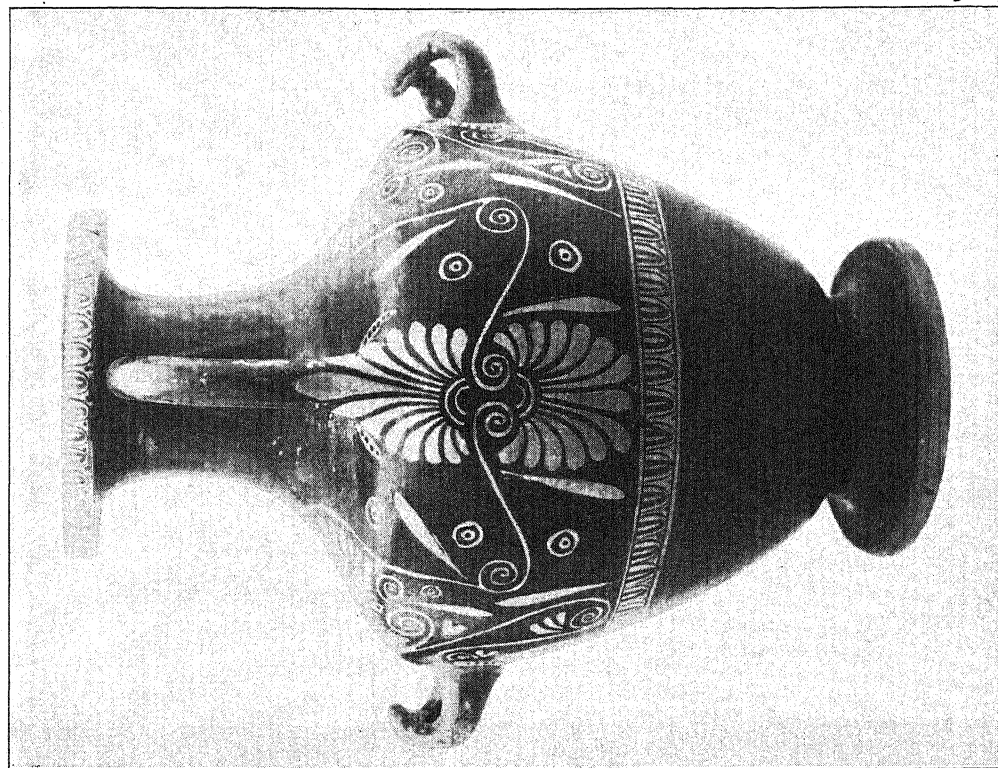


144. Pelice with Aphrodite and Poseidon.

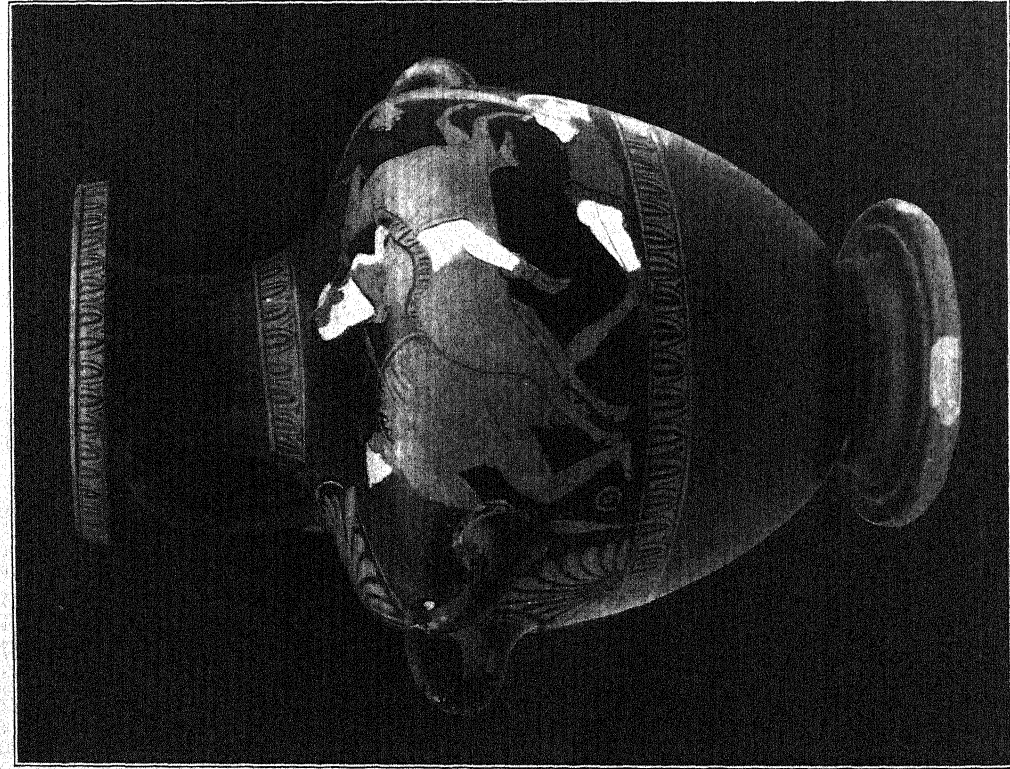




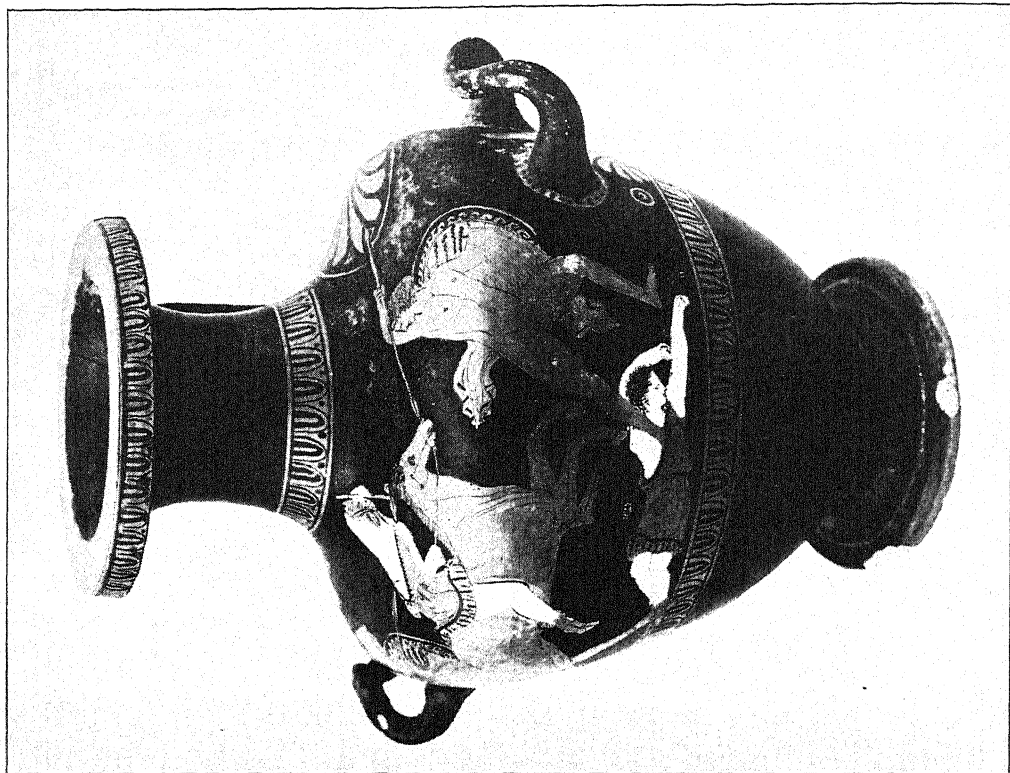
144. Reverse of Aphrodite Pelice.



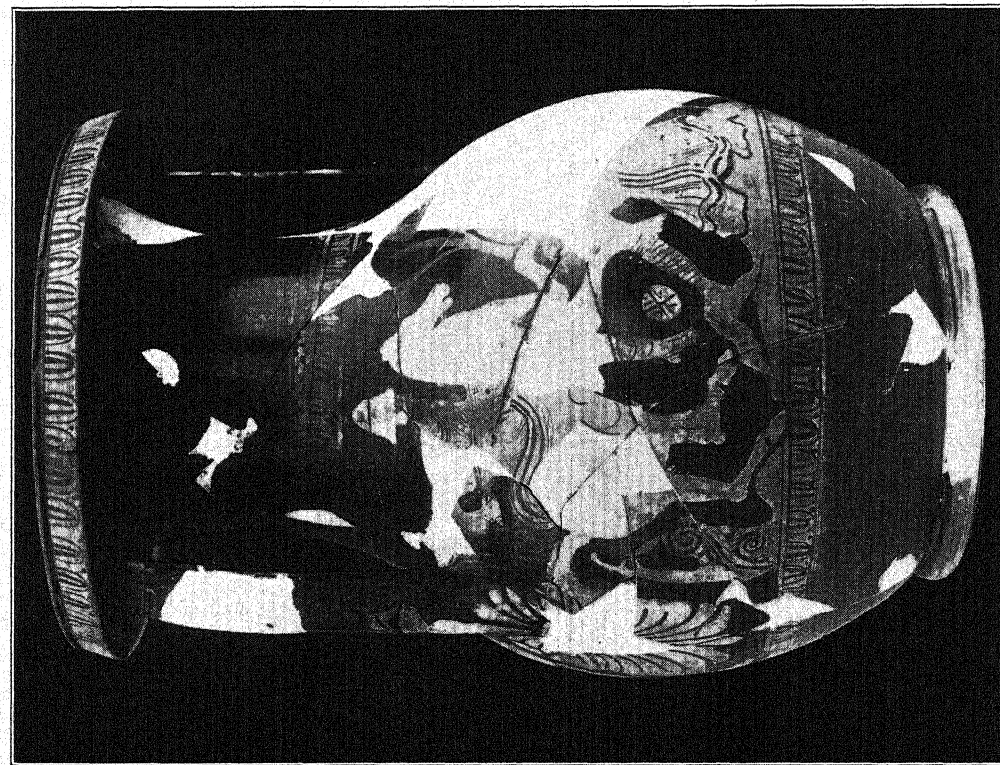
145. Reverse of Amazon Hydria.



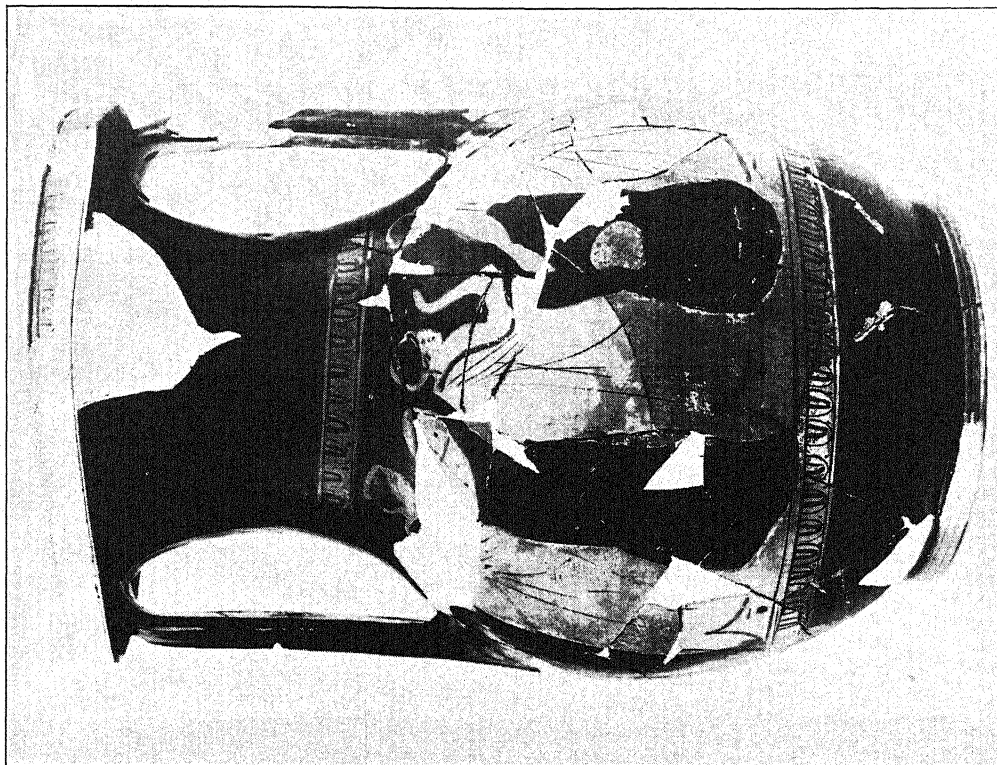
145. Hydria used as Burial Urn.



145. Hydria with Mounted Amazon.

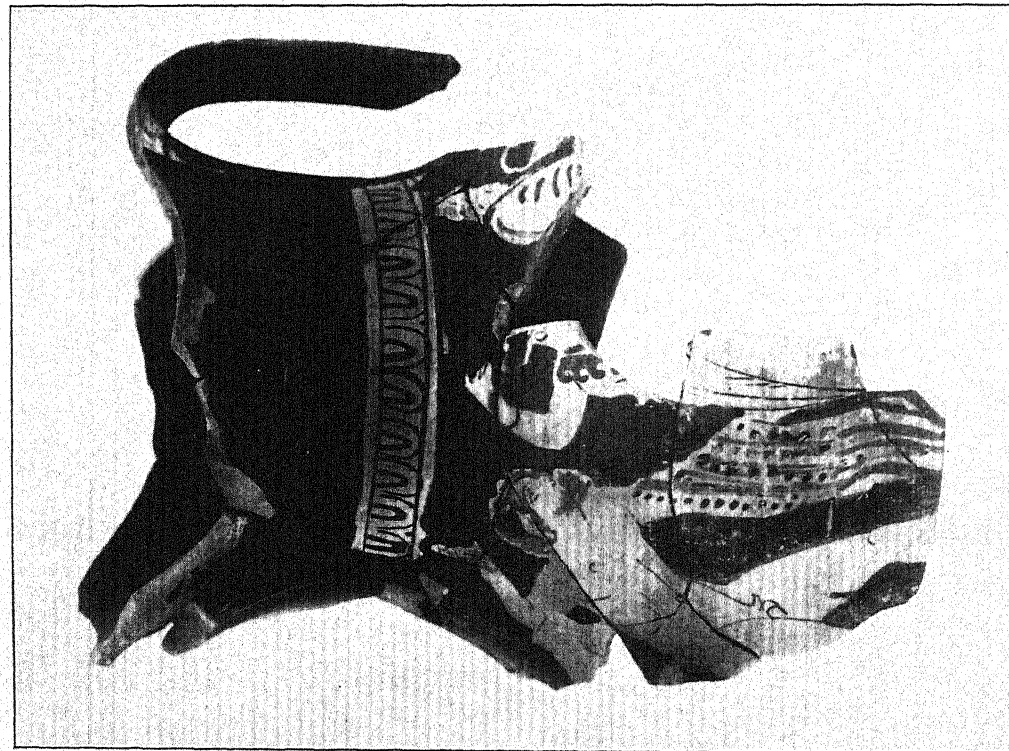


146. Obverse of Pelike.

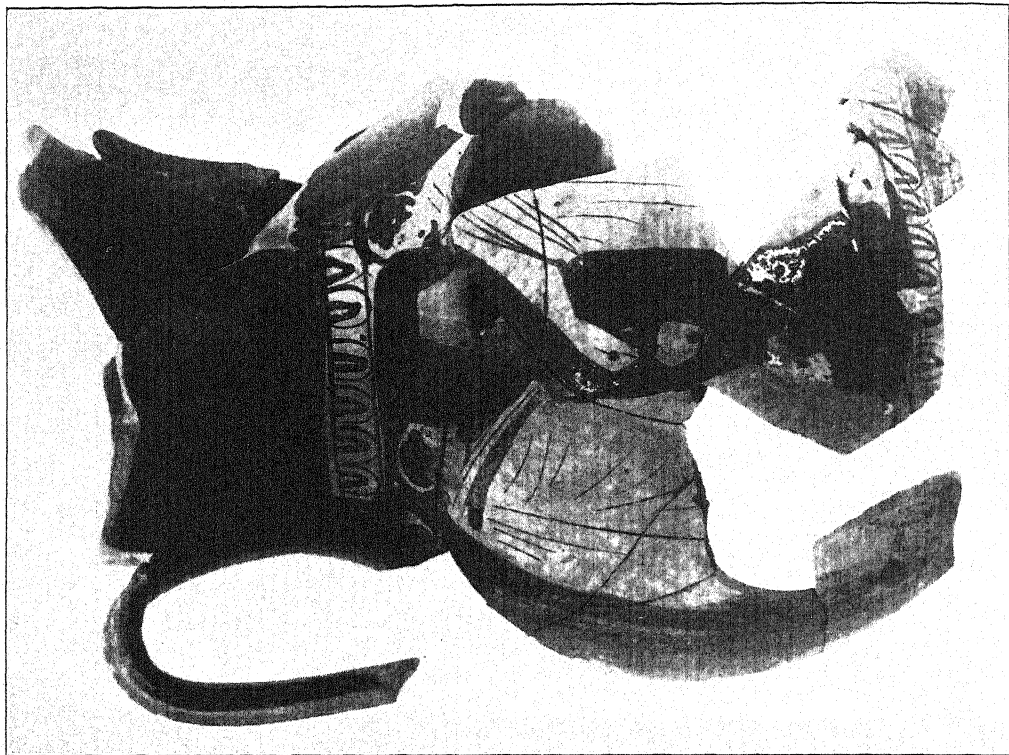


146. Reverse of Pelike.





147. Obverse of Pelice.

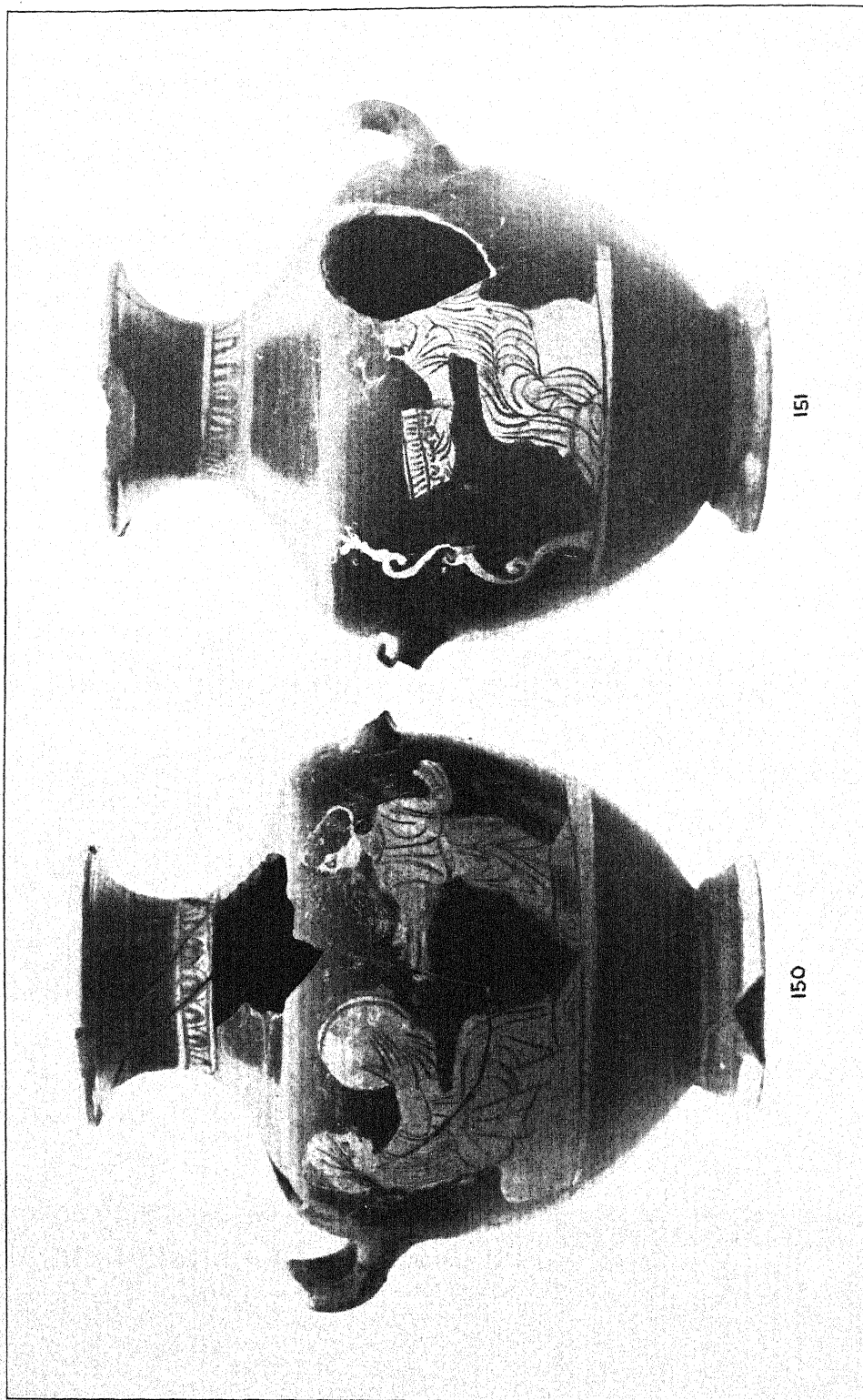


147. Reverse of Pelice.



148. Oinochoe with Fat Boy.





Two Small Hydriac.



152. Obverse of Scyphus.



152. Reverse of Scyphus.

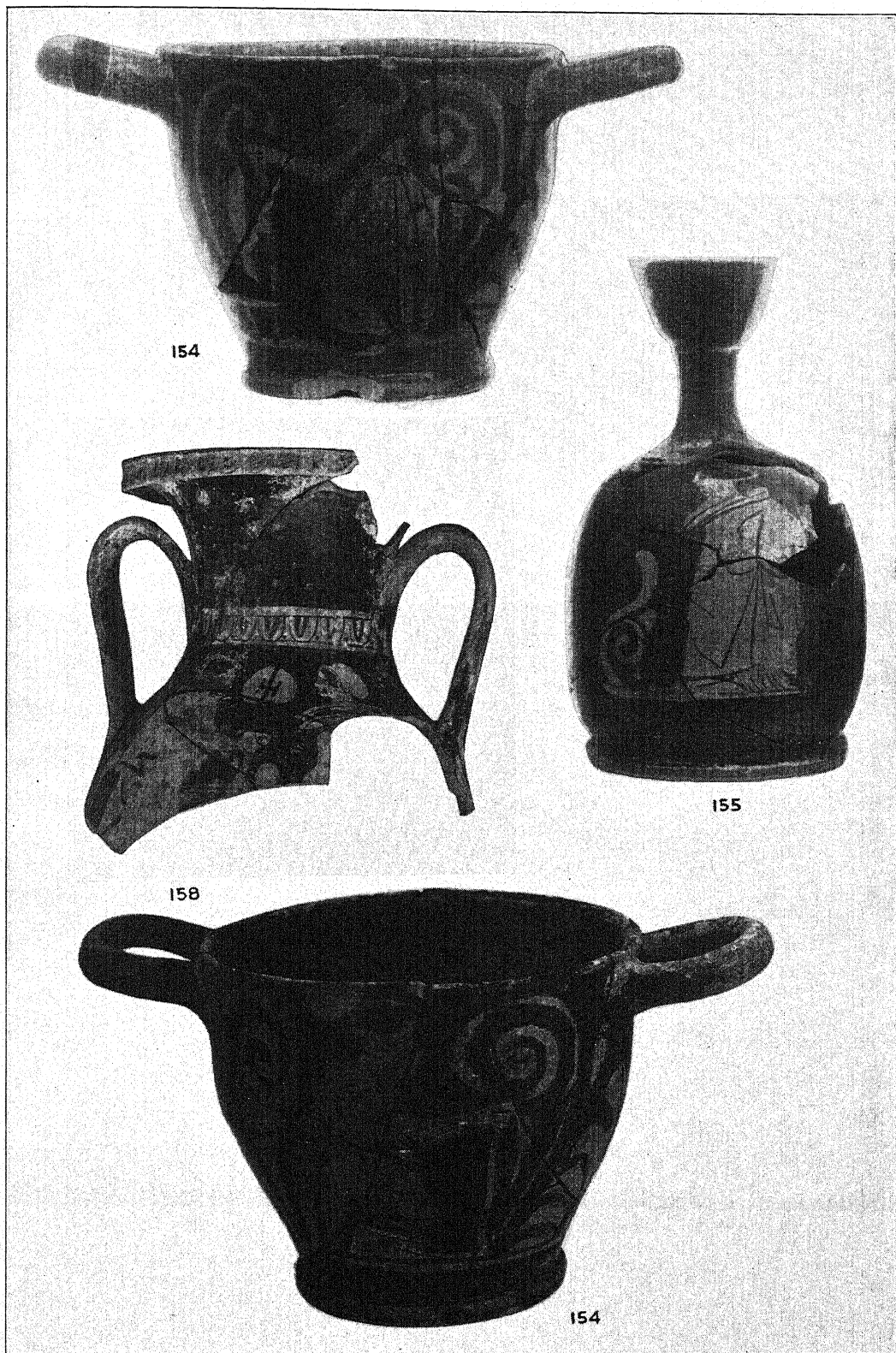


153. Obverse of Scyphus.

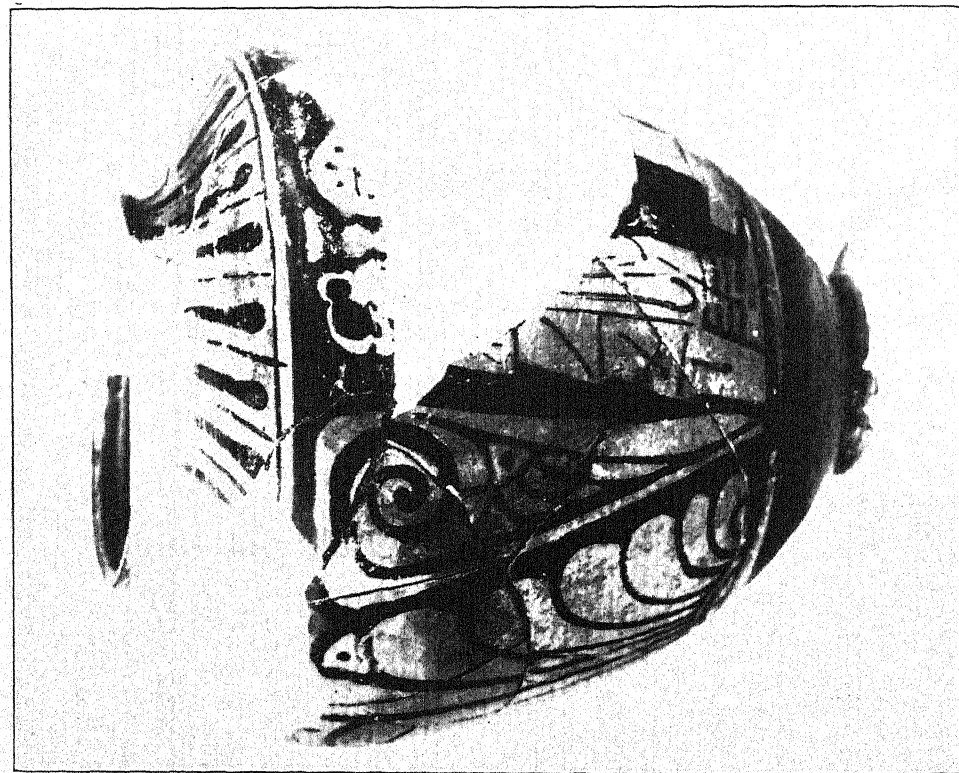


153. Reverse of Scyphus.

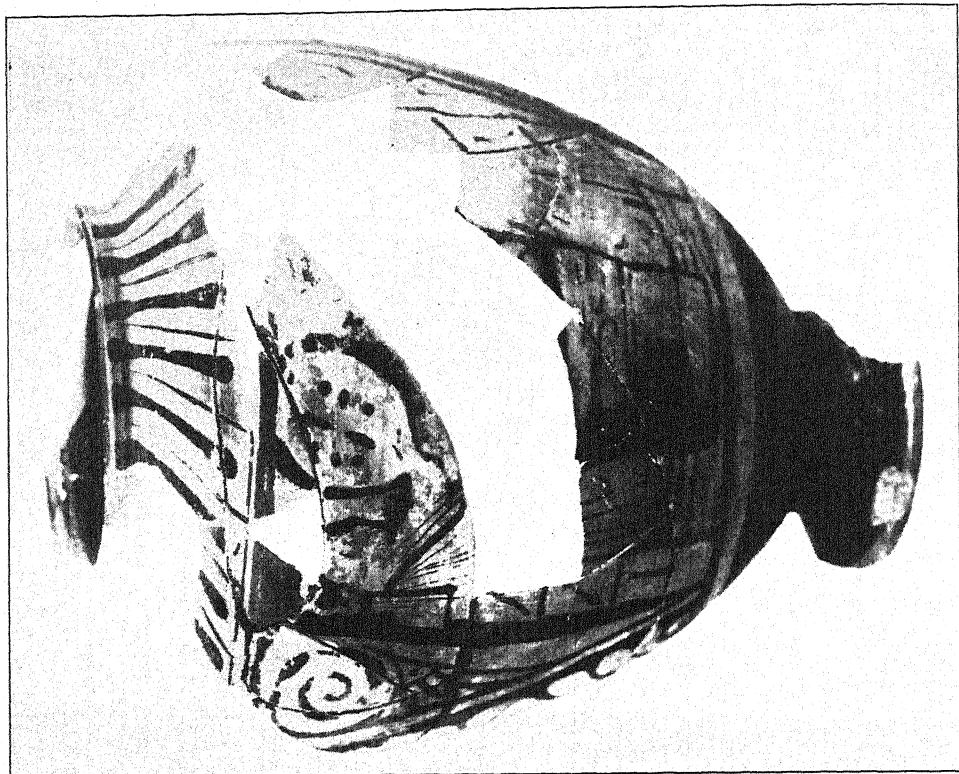




Red-Figured Vases of Fourth Century.

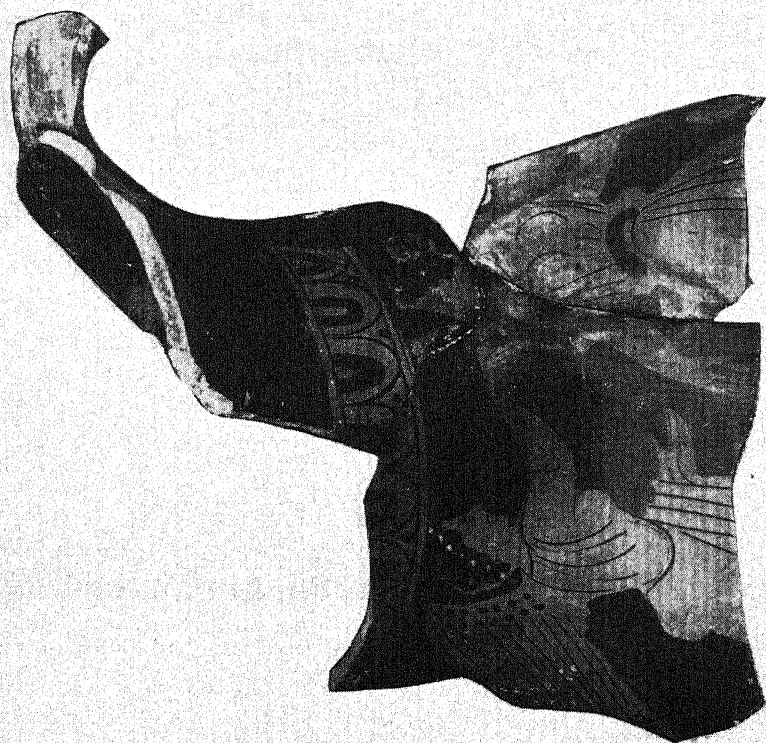


156. Obverse of Bowl.

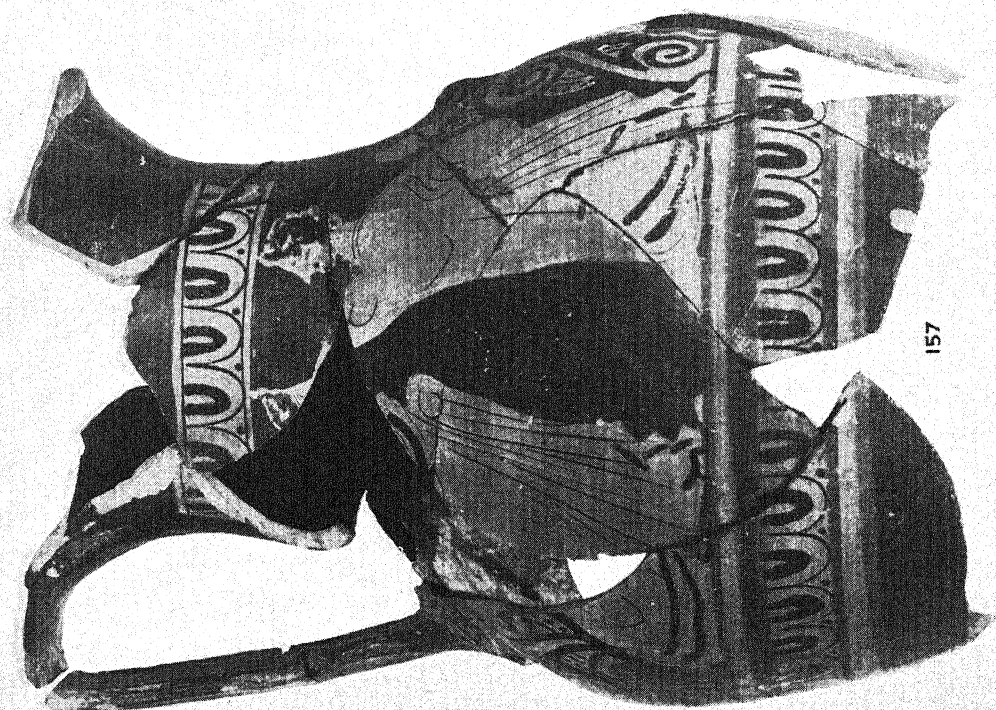


156. Reverse of Bowl.



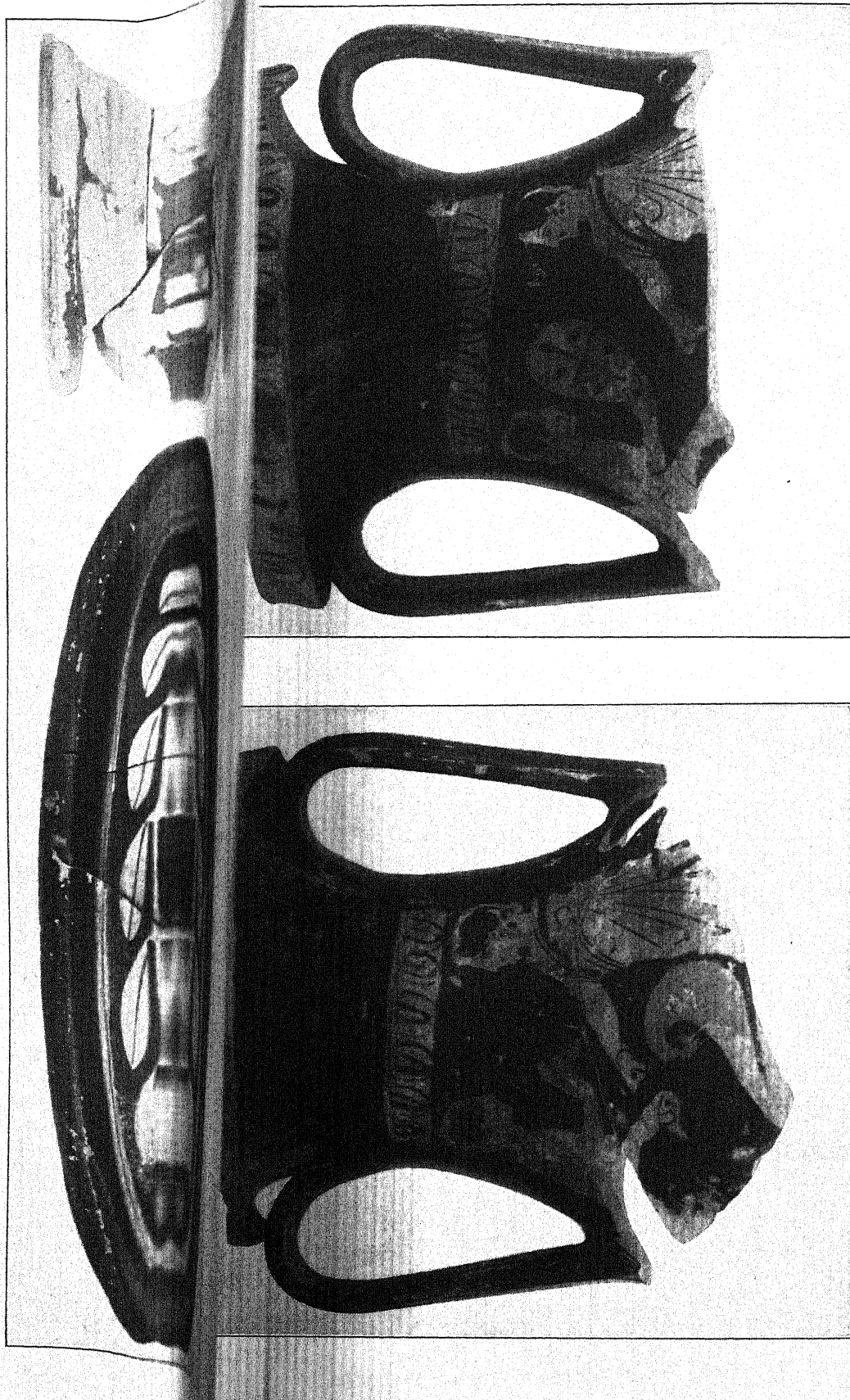


157



157

Obverse and Reverse of Red-Figured Pelice.



159. Obverse of Pelice.

159. Reverse Side of Pelice.

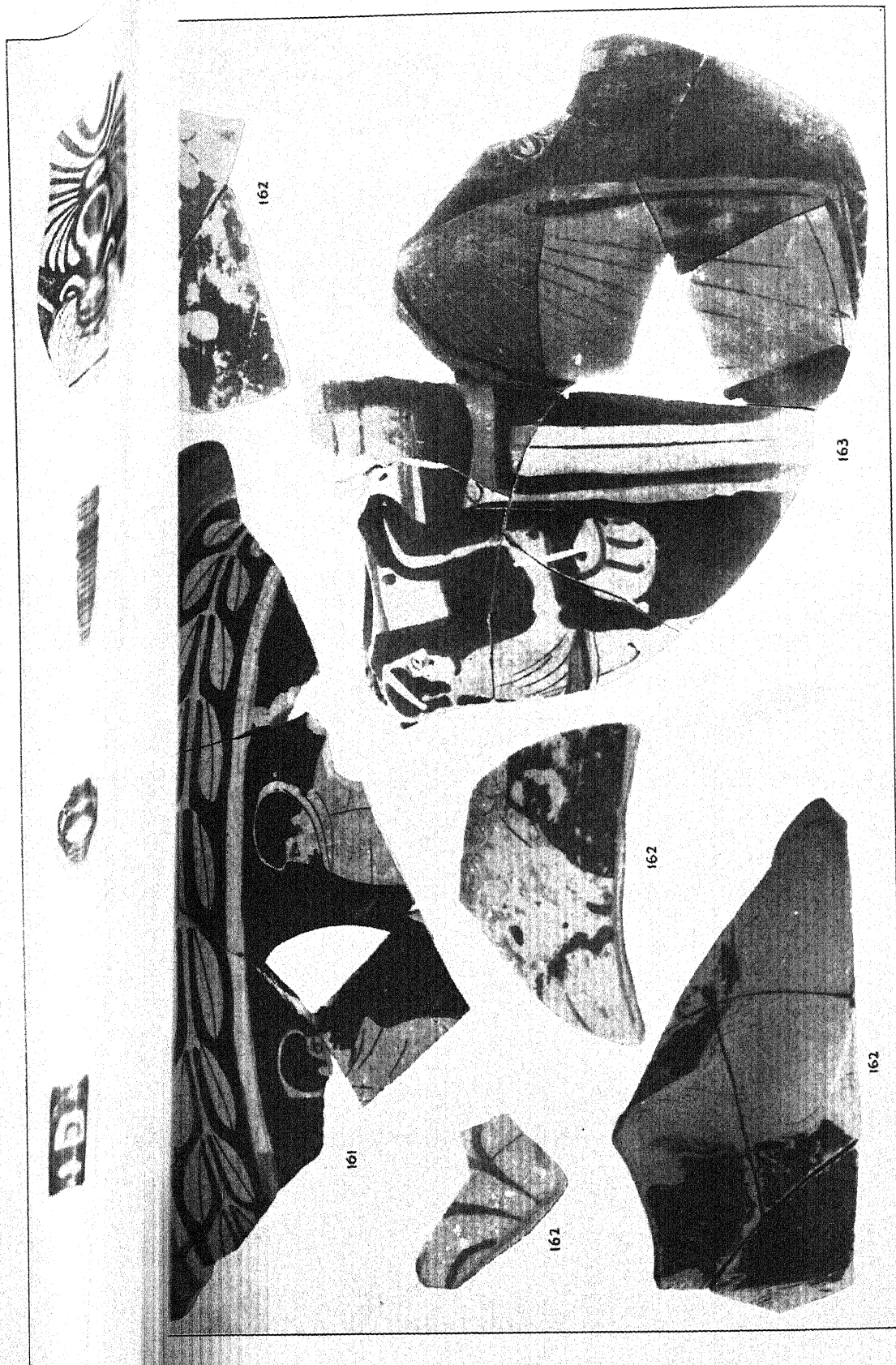


160. One Side of Pelice.

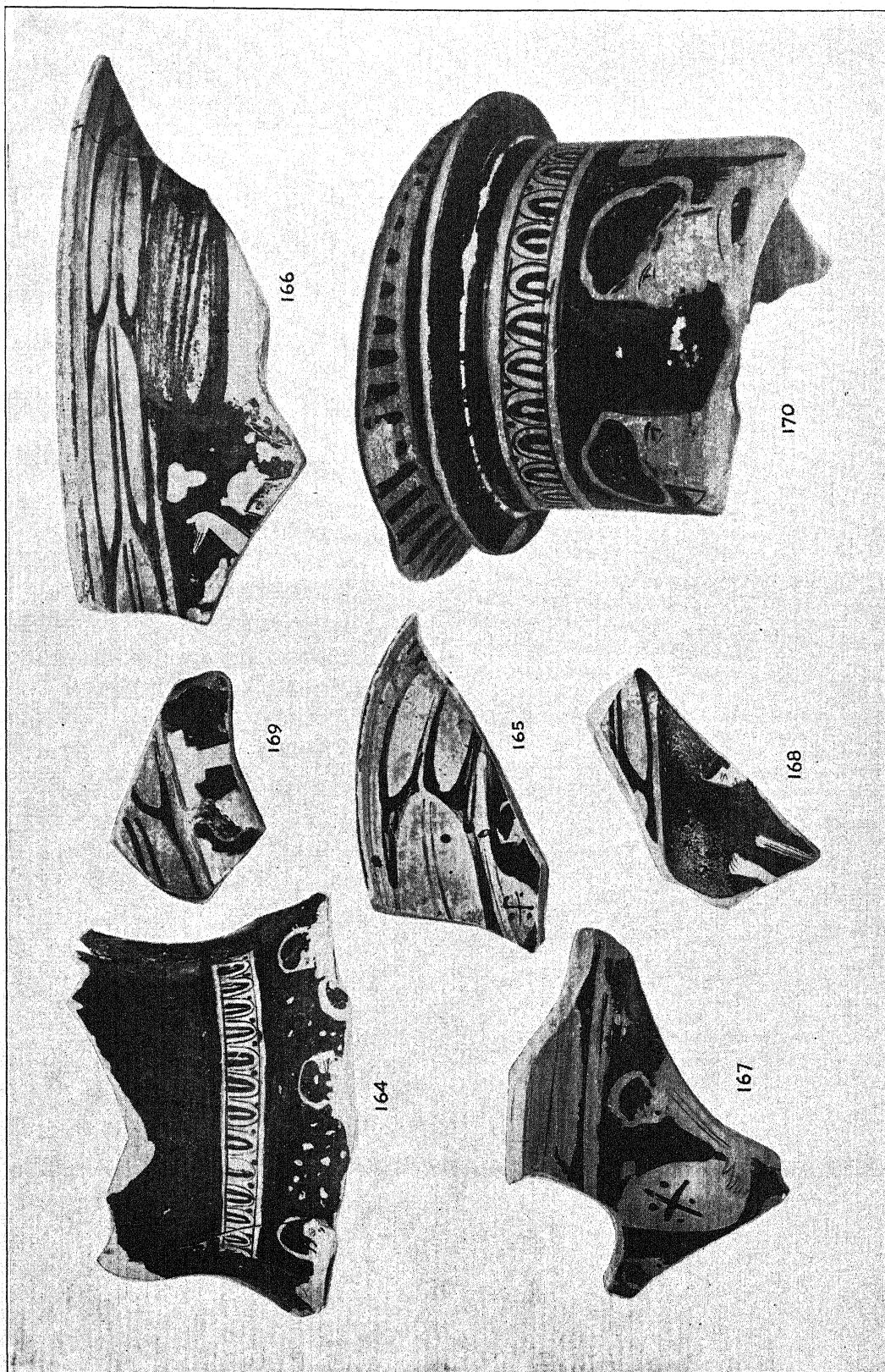


160. Other Side of Pelice.



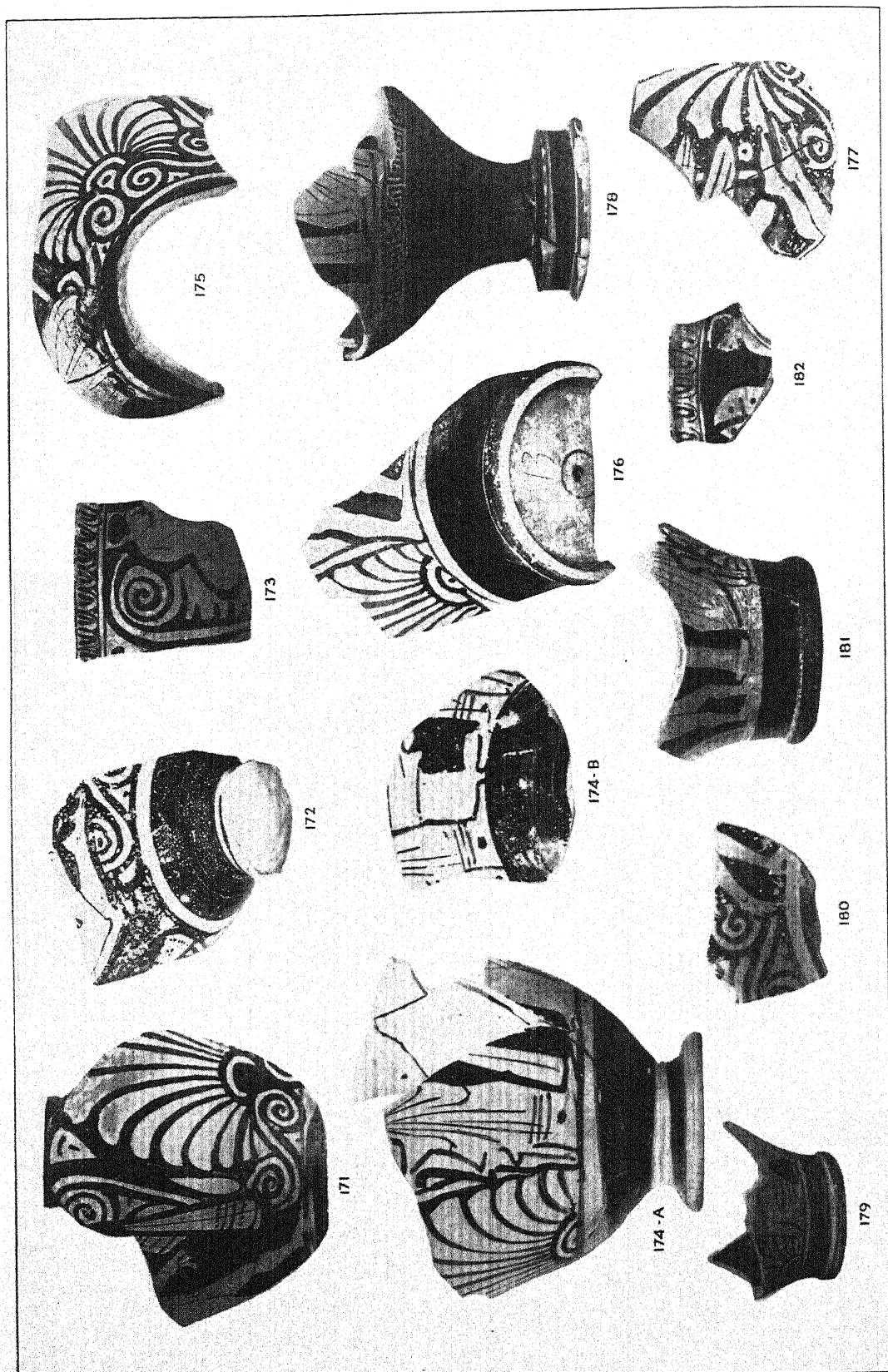


Fragments of Craters and a Hydria (163).

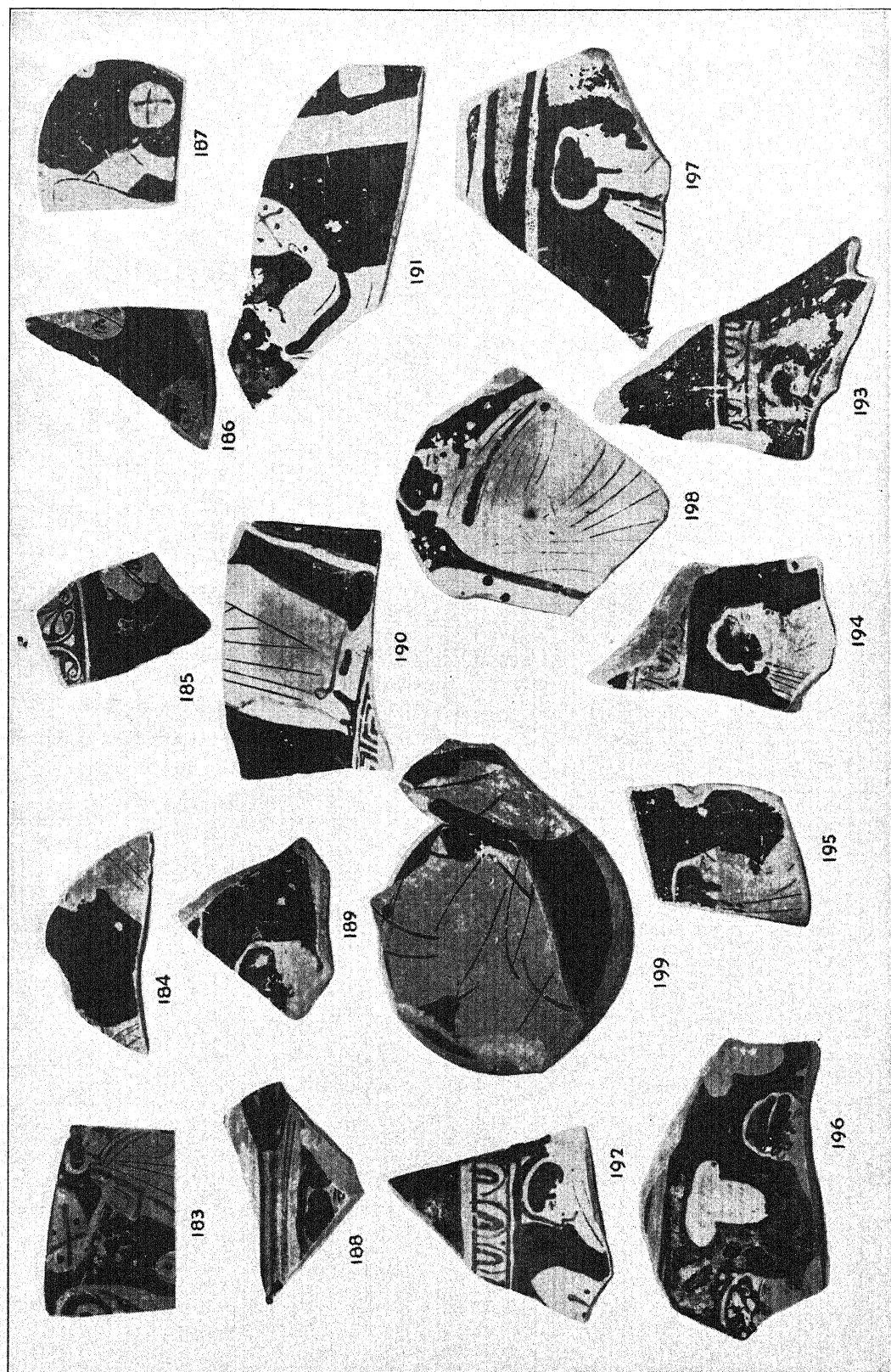


Fragments of Red-Figured Vases.

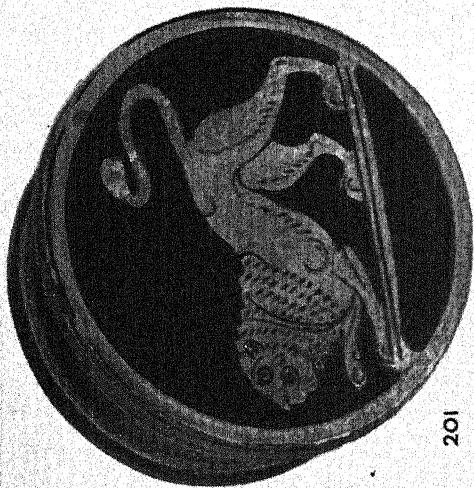




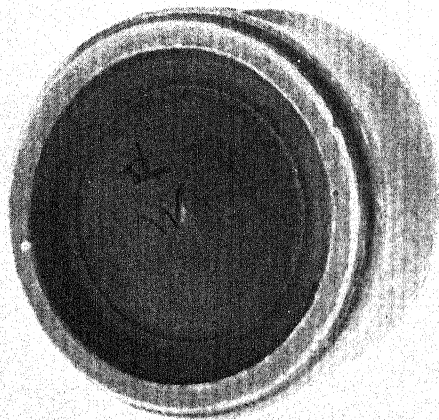
Fragments of Red-Figured Fourth Century Vases.



Fragments of Red-Figured Vases of Fourth Century B. C.



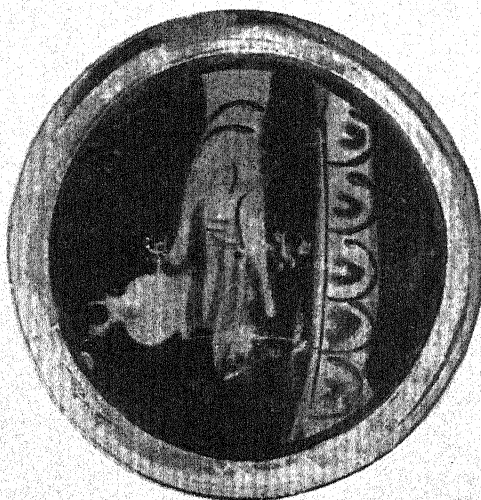
201



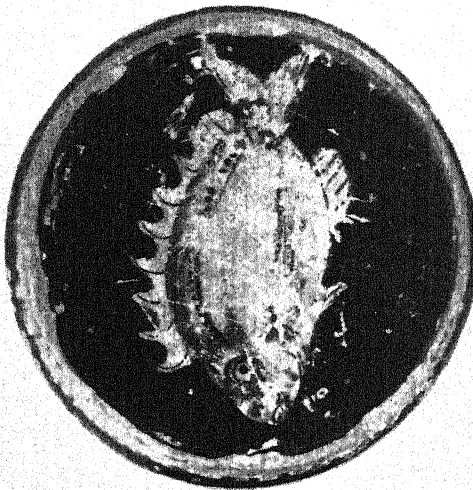
201



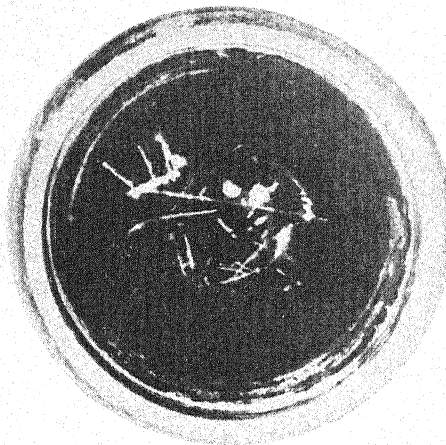
202



203



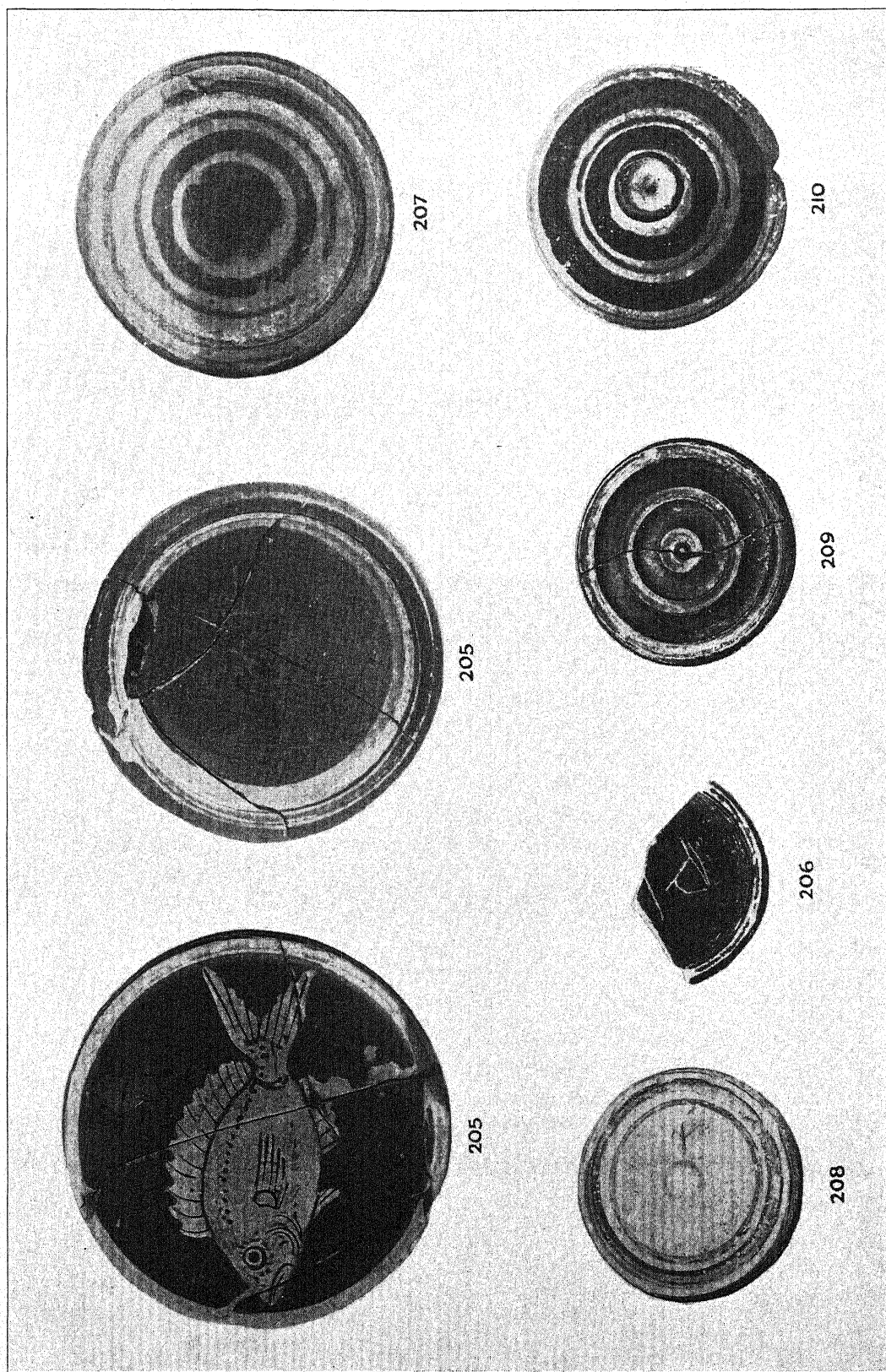
204



204

Small Pyxides and Covers.





Covers of Small Pyxides.



213



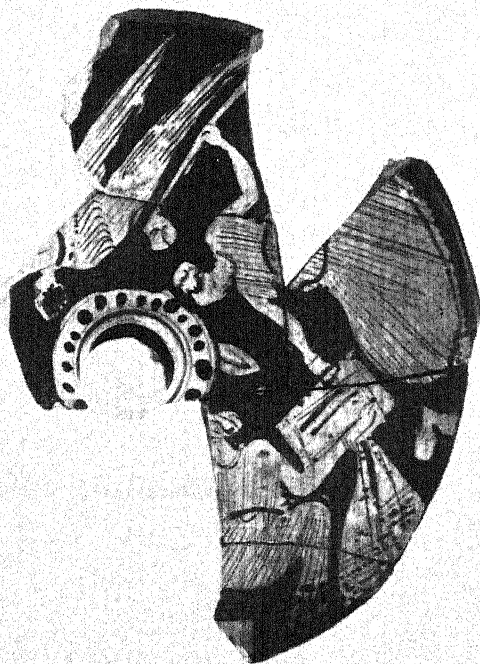
218



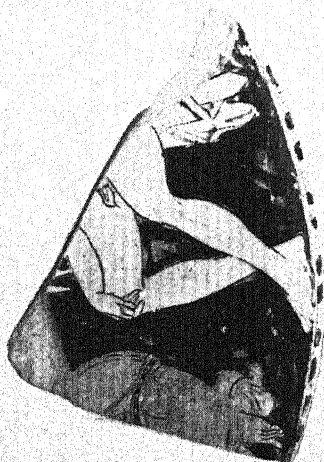
217



212



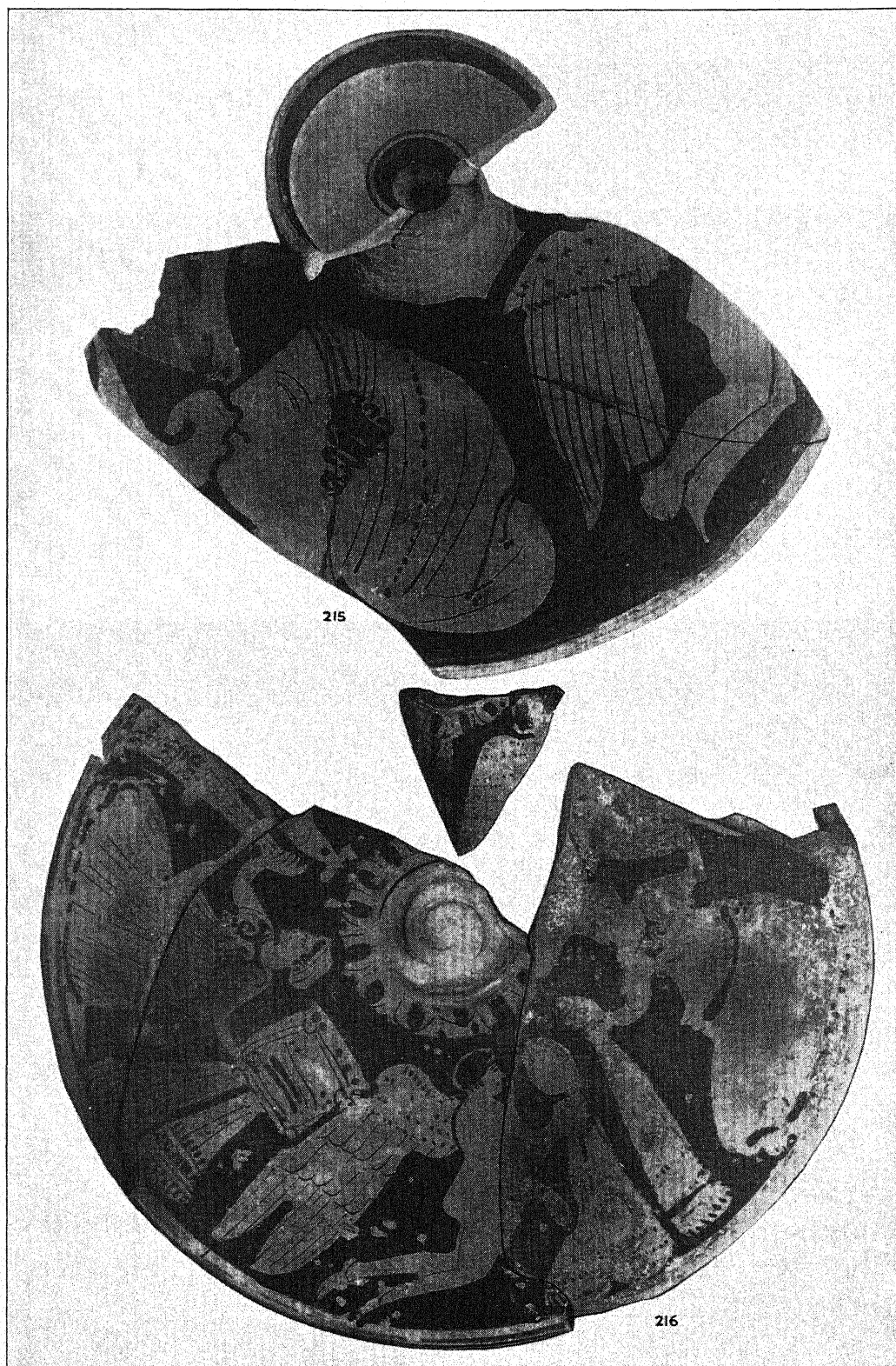
214



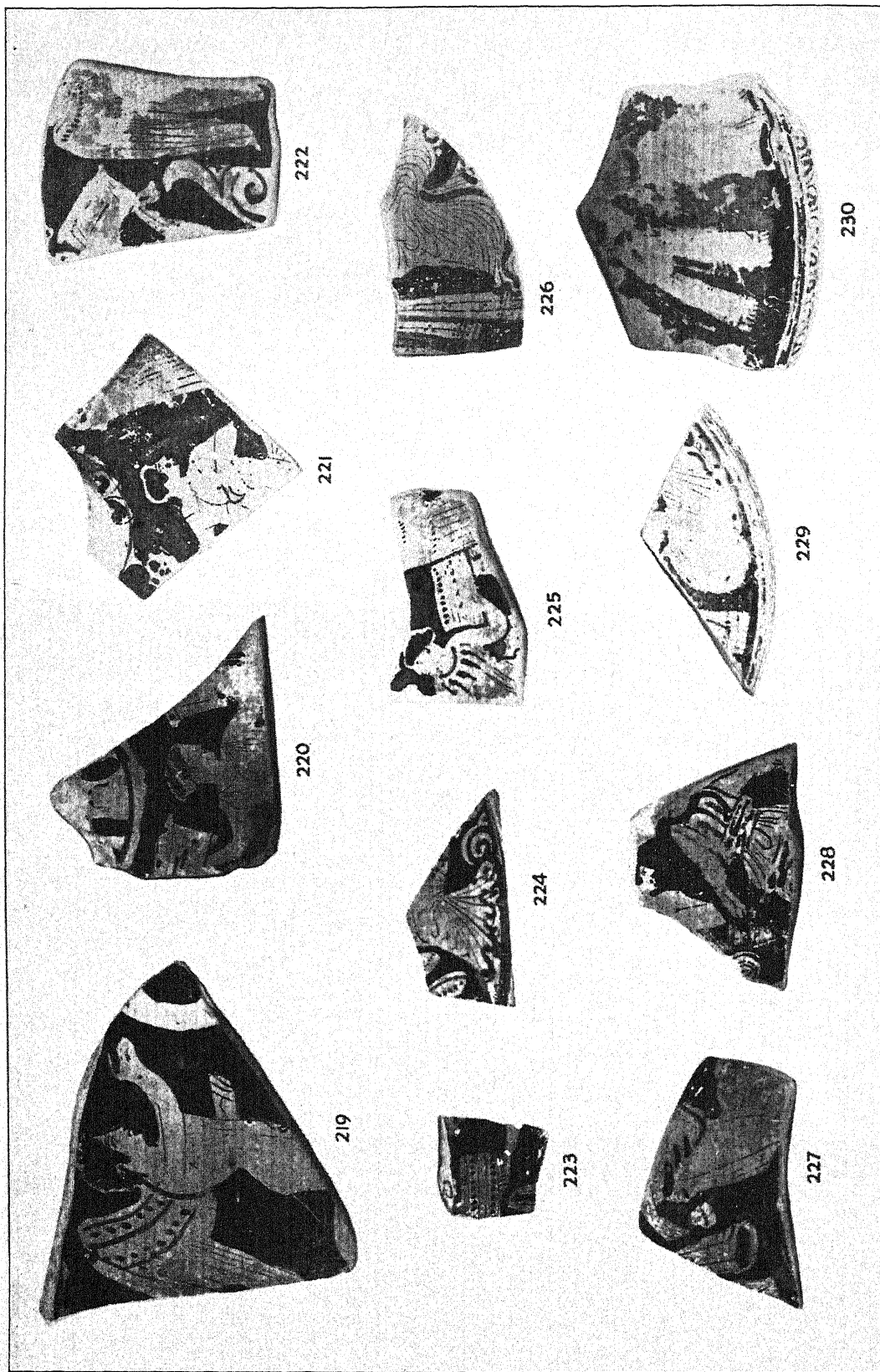
211

Fragments of Red-Figured Covers of Pyxides.

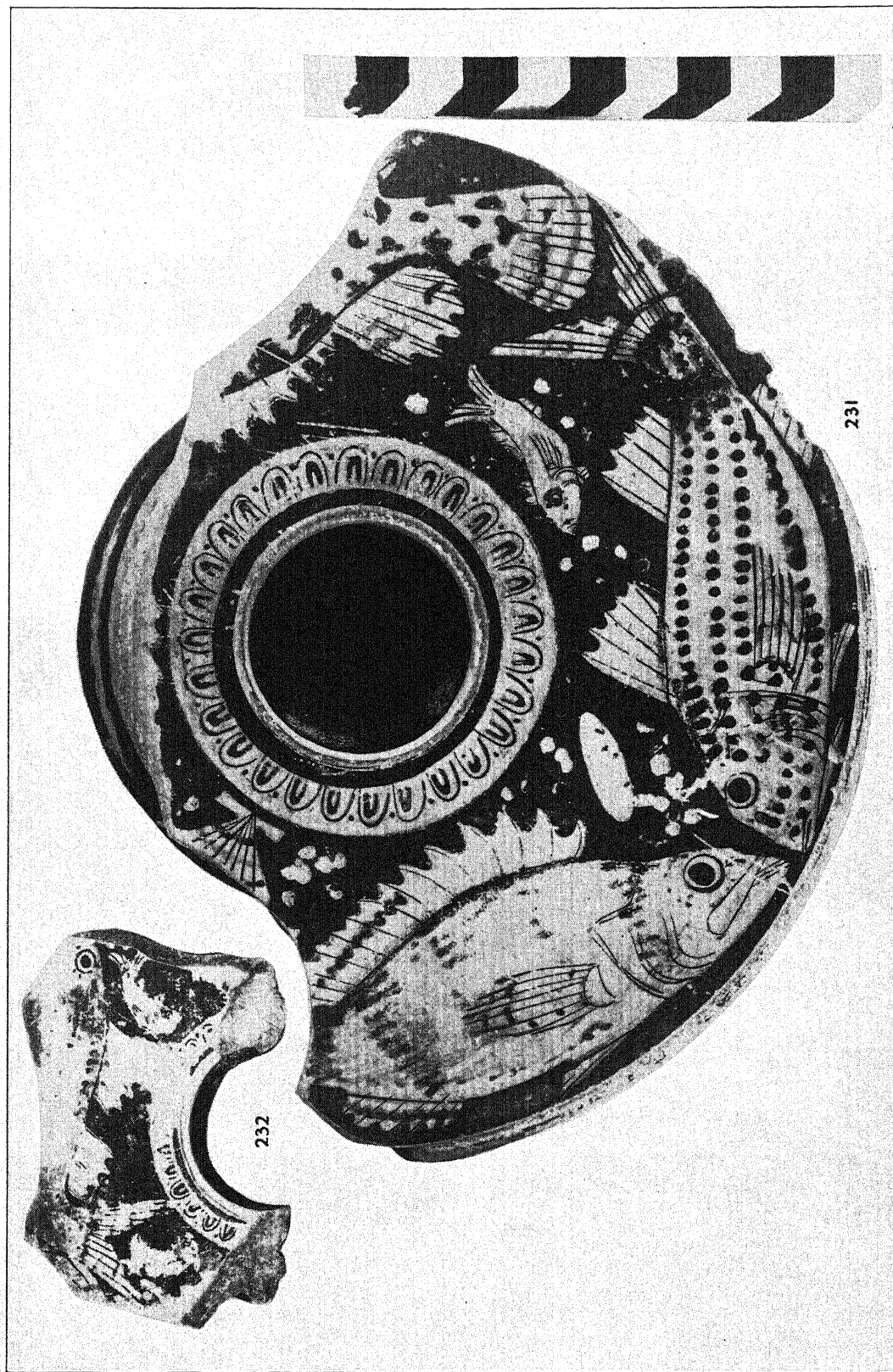




Cover of Bowl and Cover of a Pyxis.



Fragments of Red-Figured Vases.

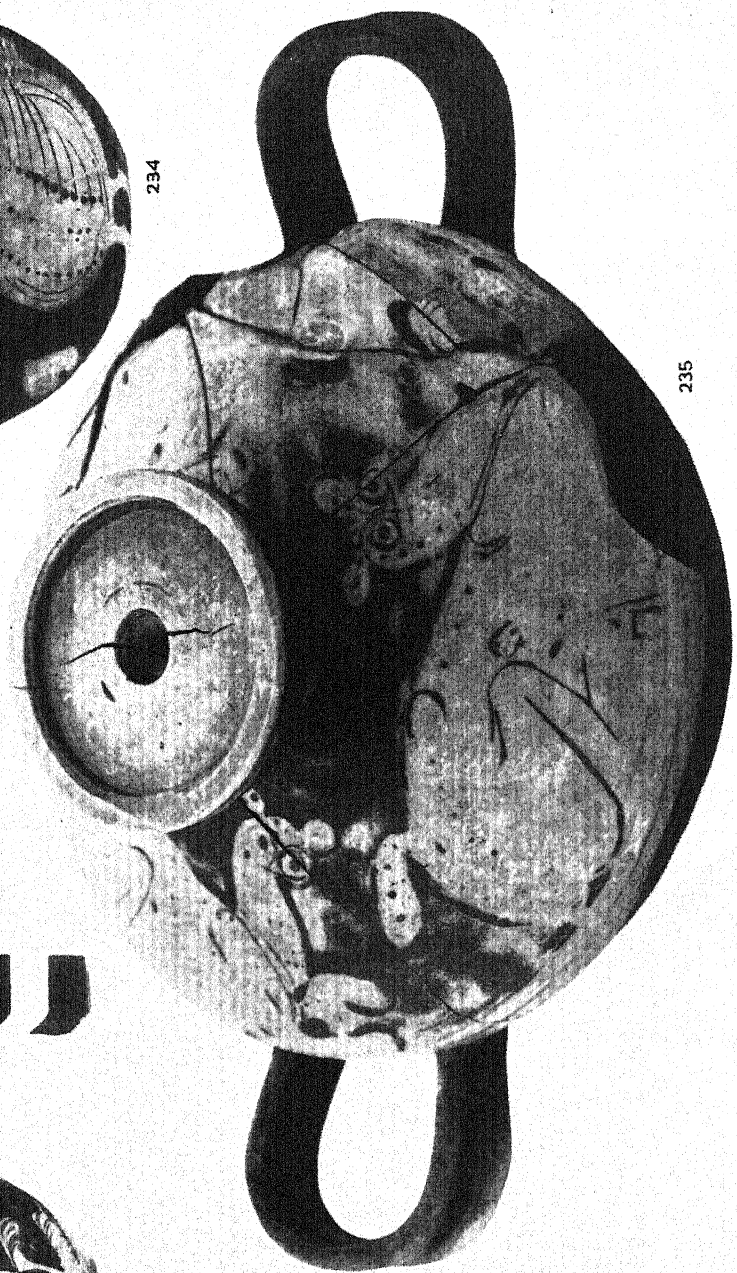


Fish Plates of Fourth Century.





234

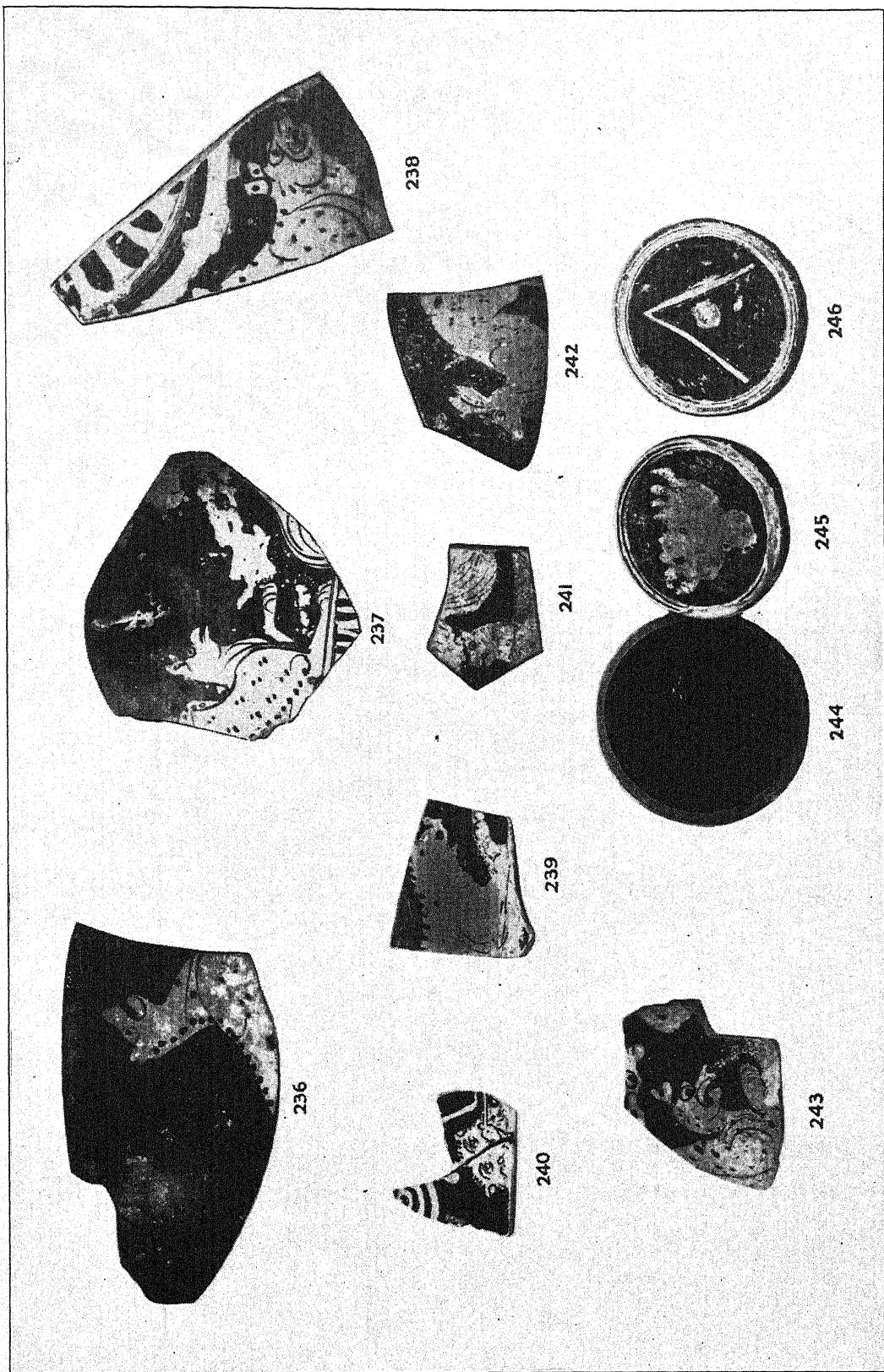


235



233

Two Asci and a Lecane with Animal Designs.



Fragments of Vases with Animal and other Designs.





247

249



248



250

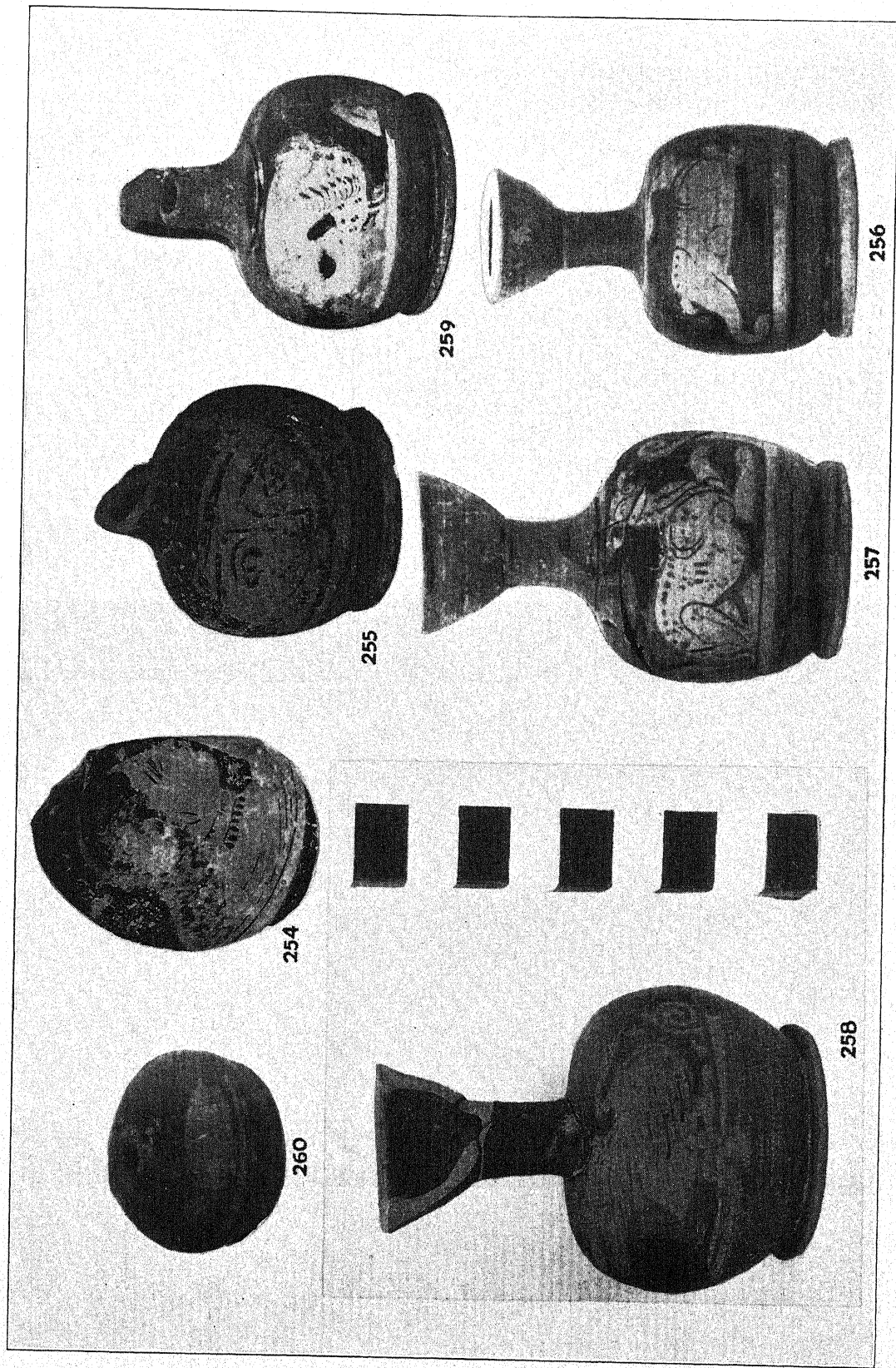


251

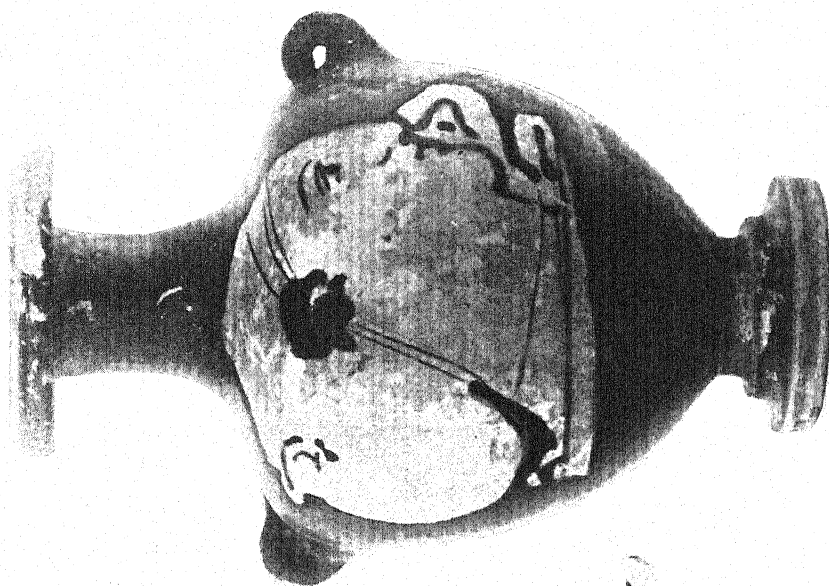
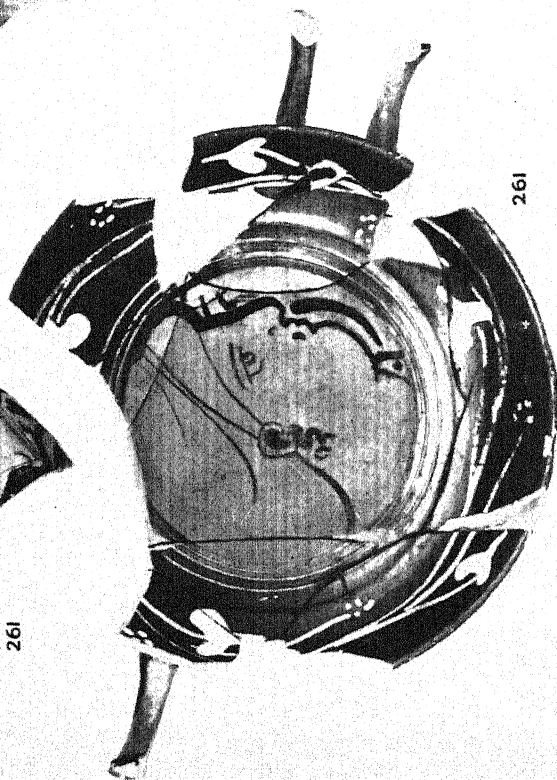
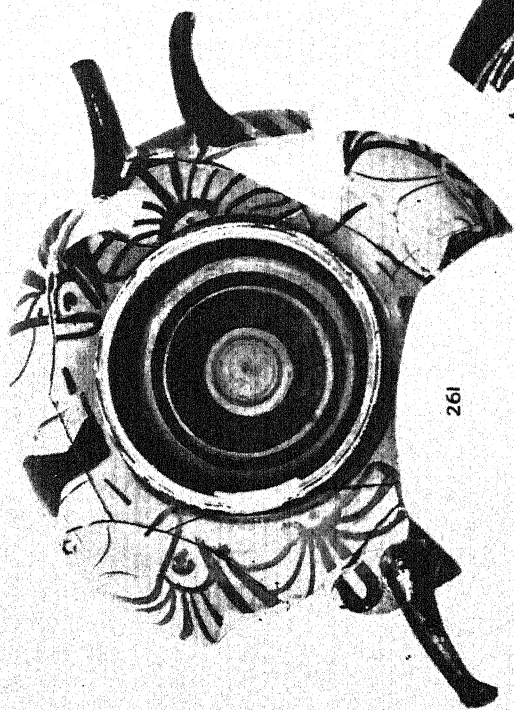


252

Lecythus (249) and Squat Lecythi.

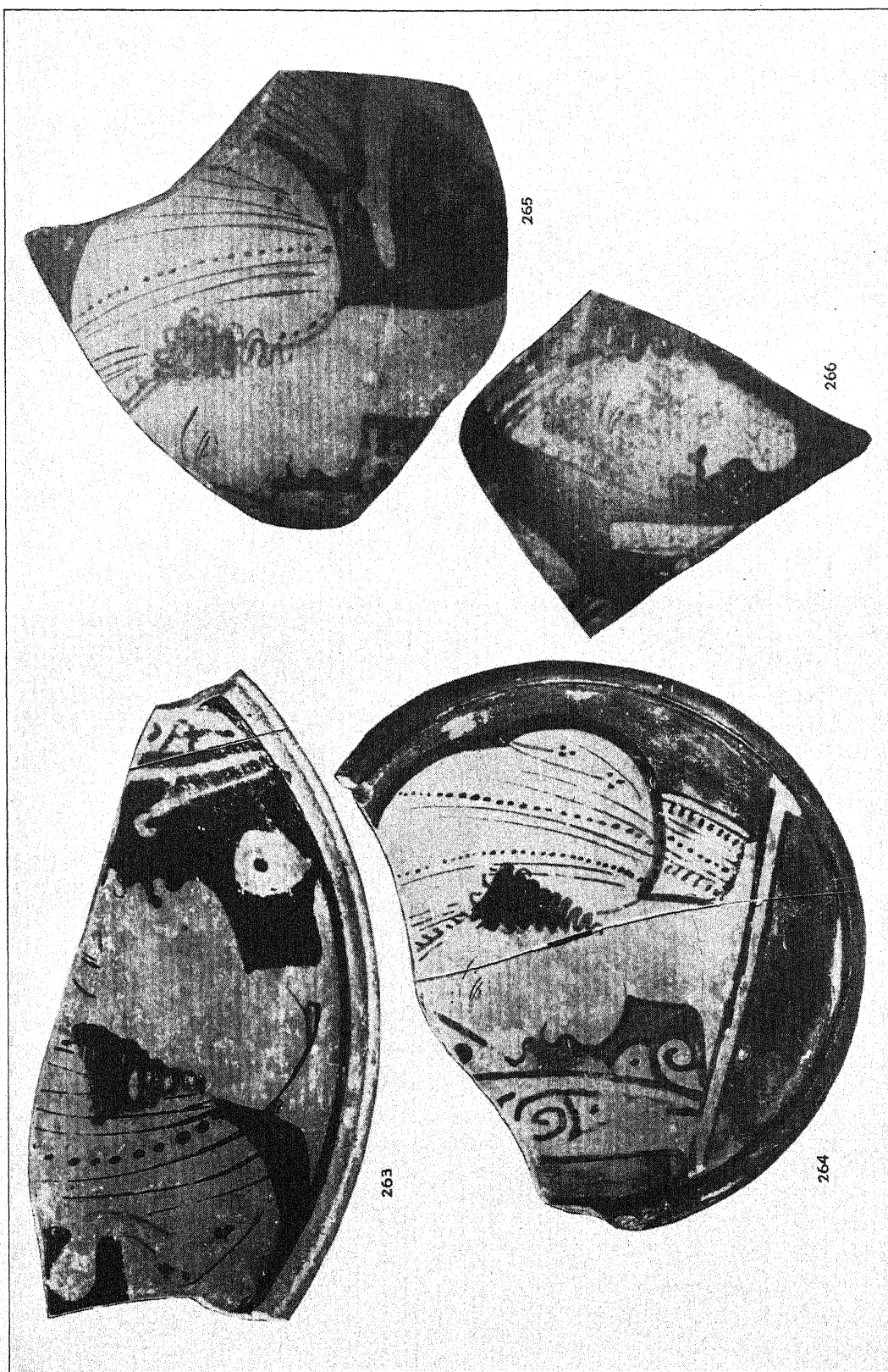


Squat Lecythi.

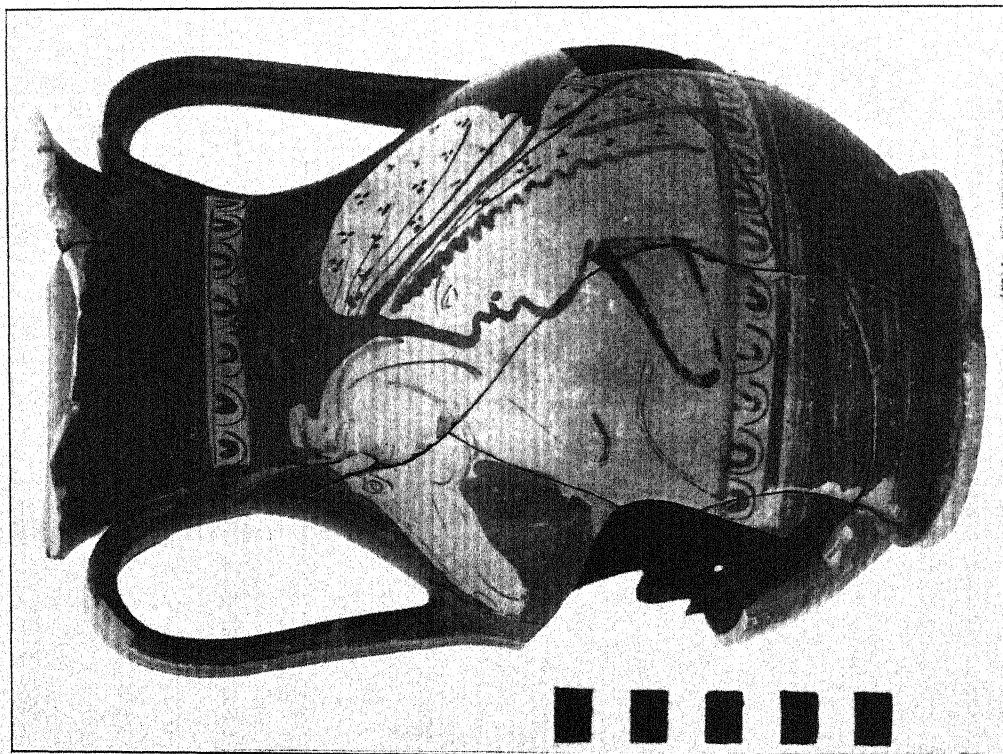


Cylix and Hydria with Female Head in Profile.





Plates with Female Head in Profile.

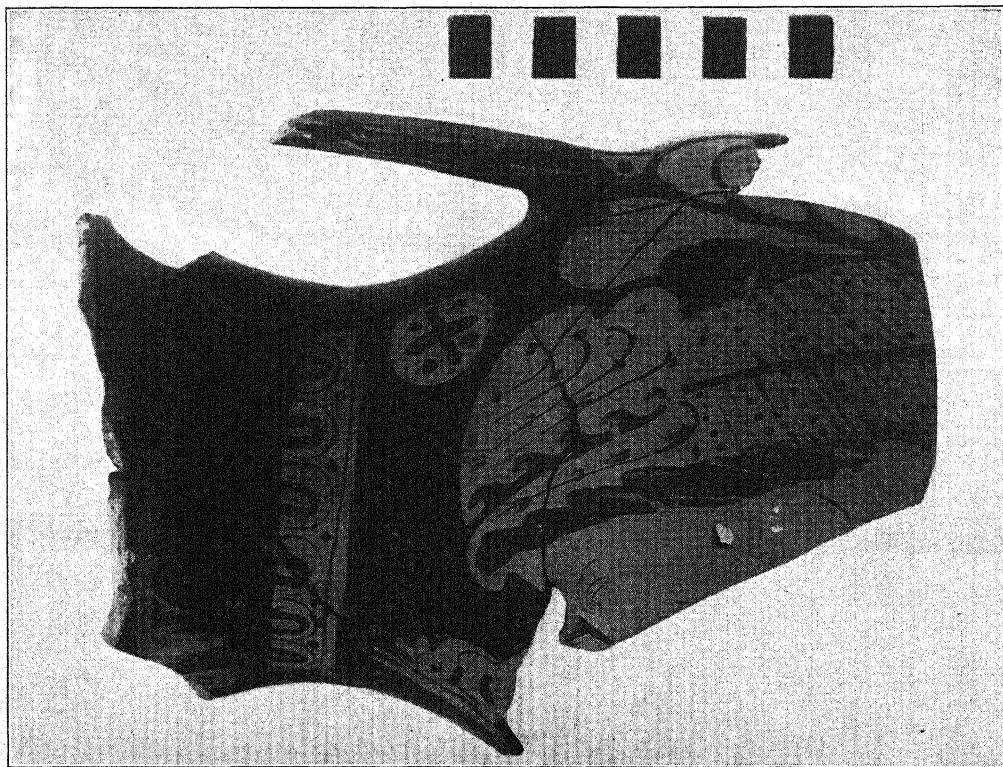


267. Obverse of Olynthian Pelice.

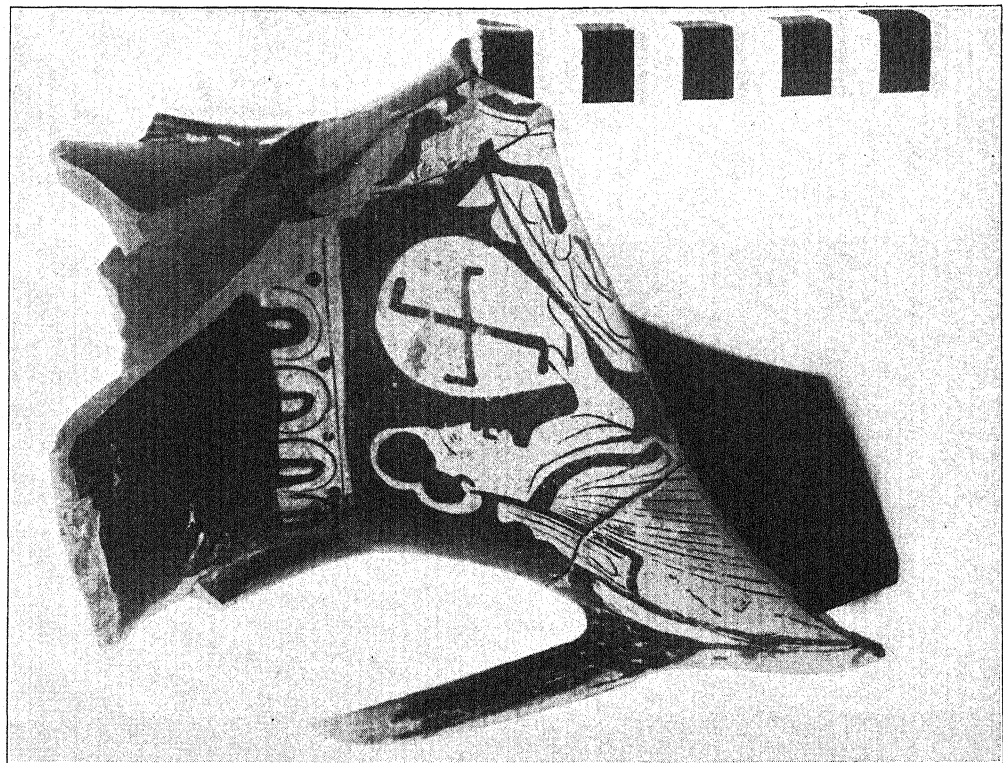


267. Reverse of Olynthian Pelice.

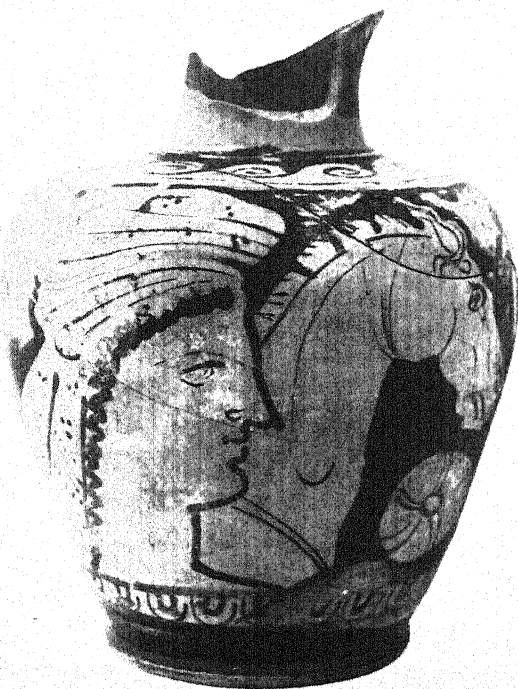




268. Obverse of Pelice.



268. Reverse of Pelice.



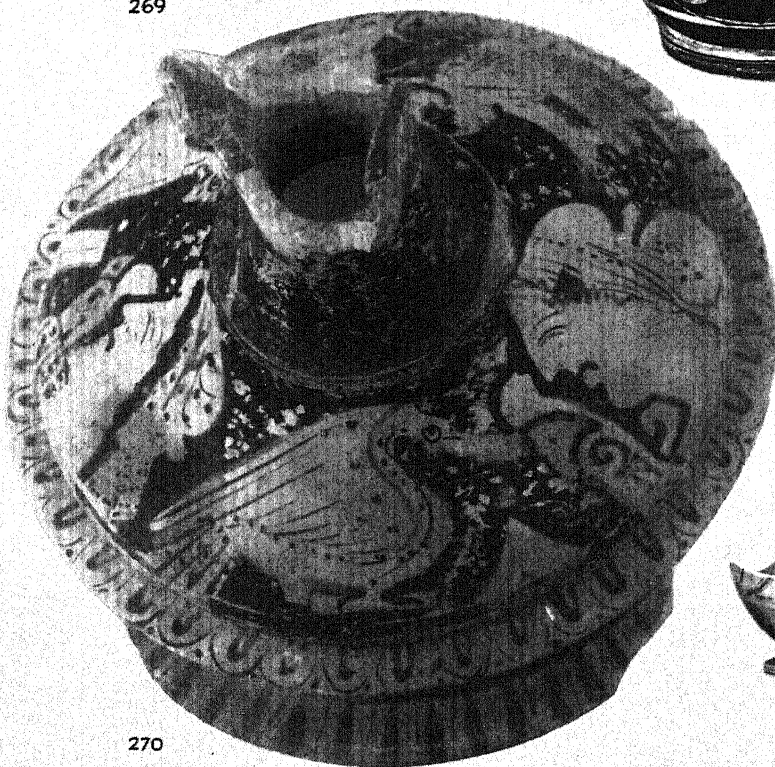
269



271



271

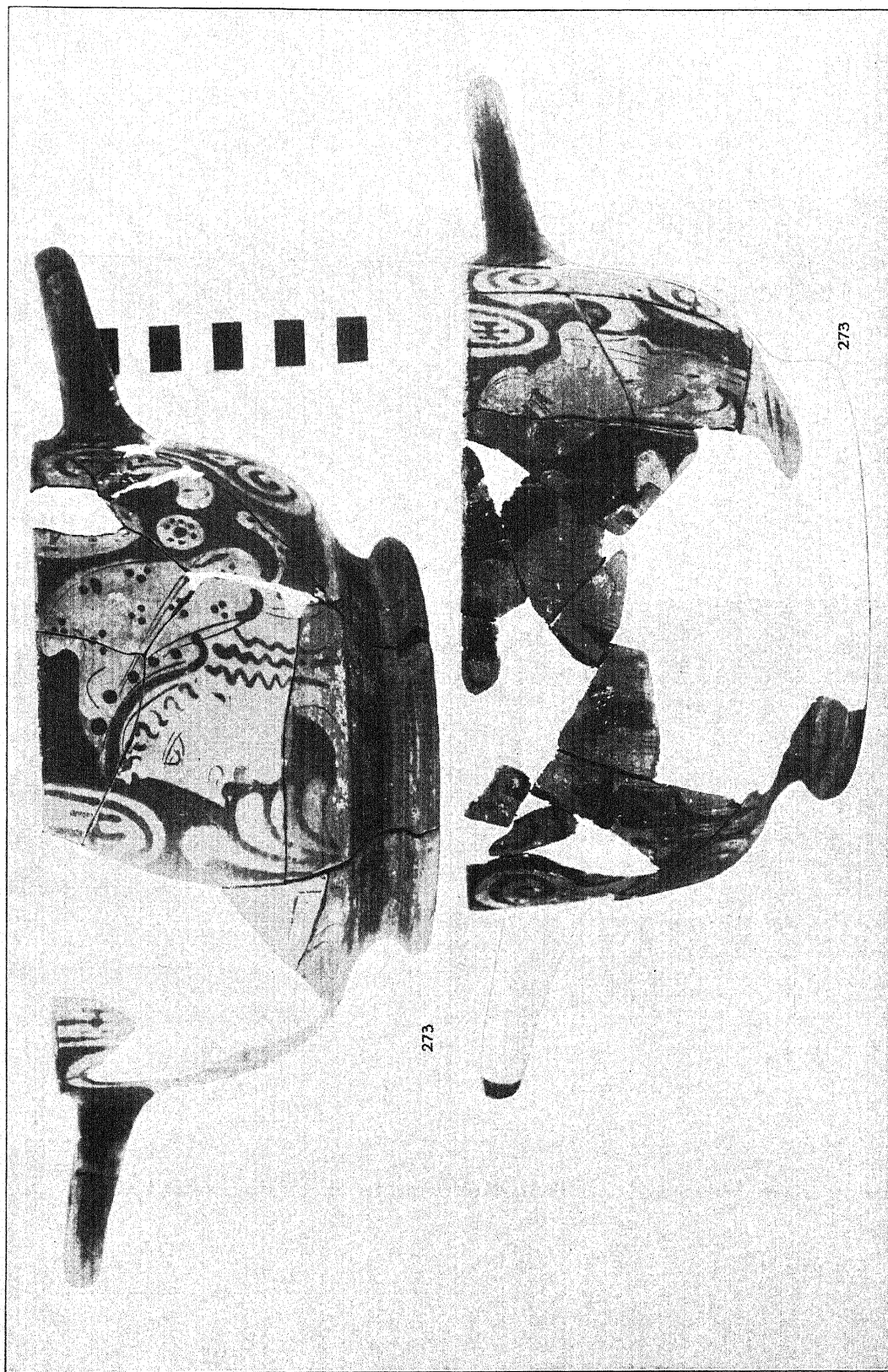


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Olynthian Vases with Head in Profile.

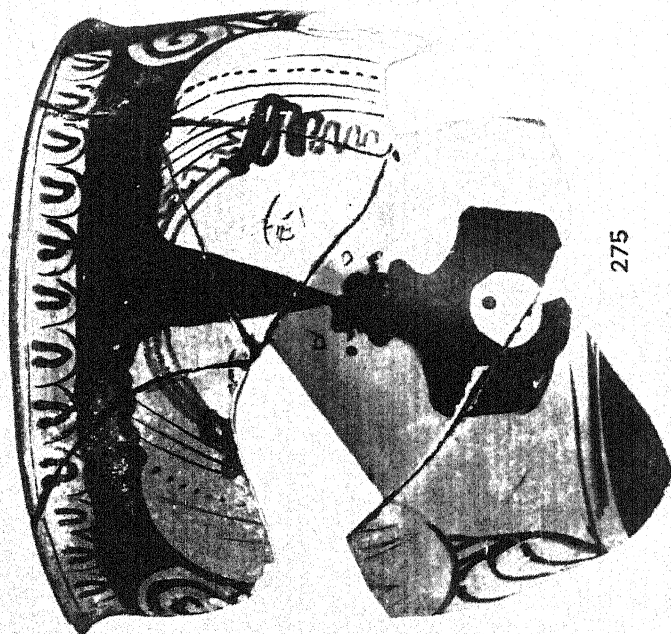


Olynthian Scyphus.

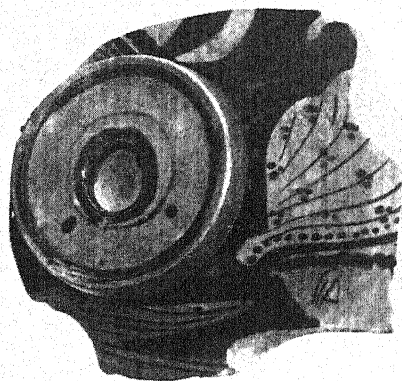




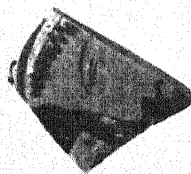
274



275



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277

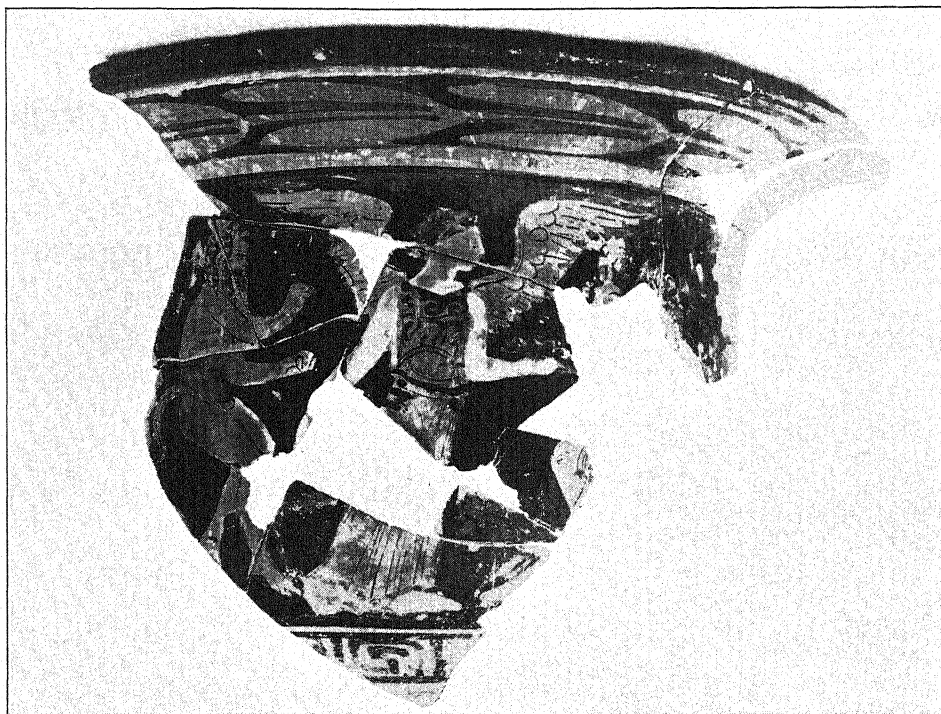


278

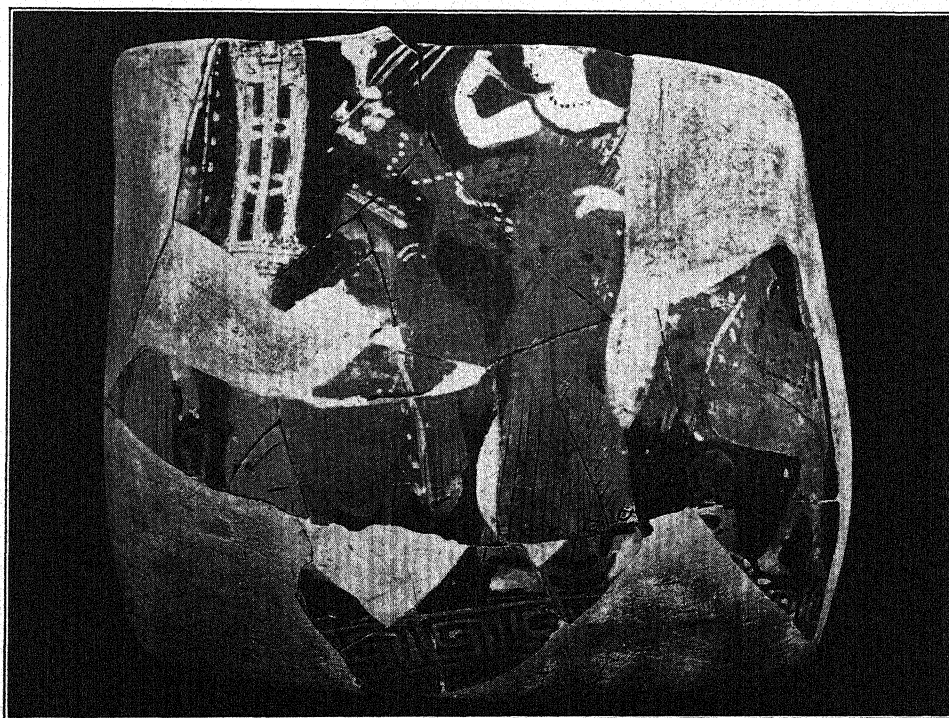


279

Fragments of Olynthian Vases with Head in Profile.

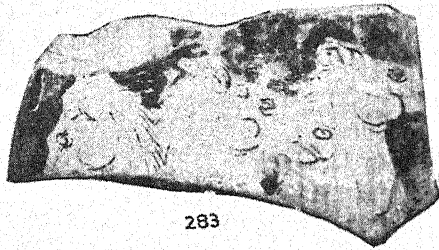


280. Fragment of a Crater.

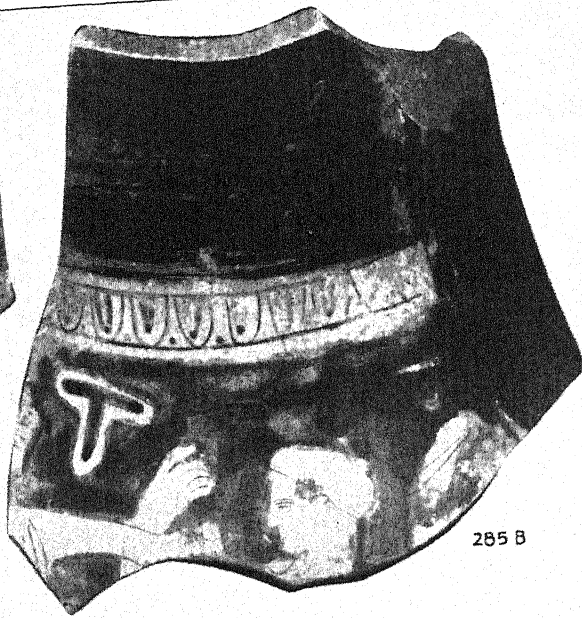


281. Fragment of a Crater.





283



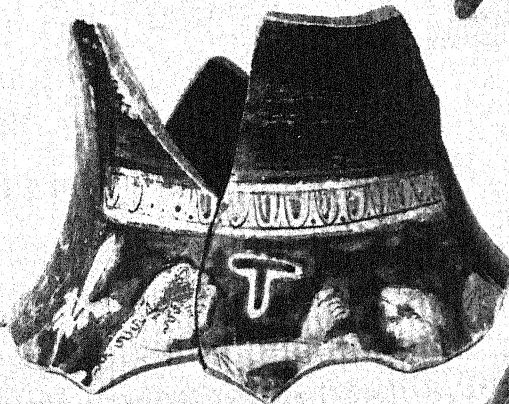
285 B



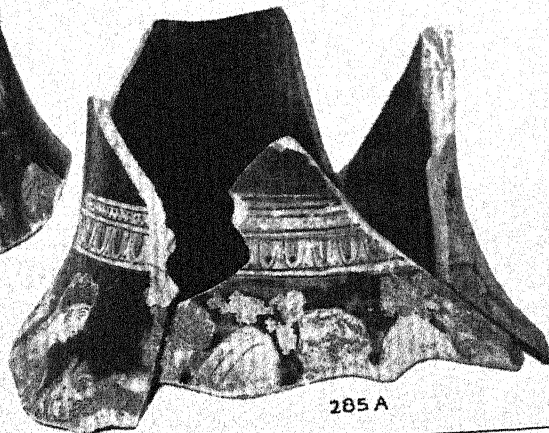
285 A



282



285 C

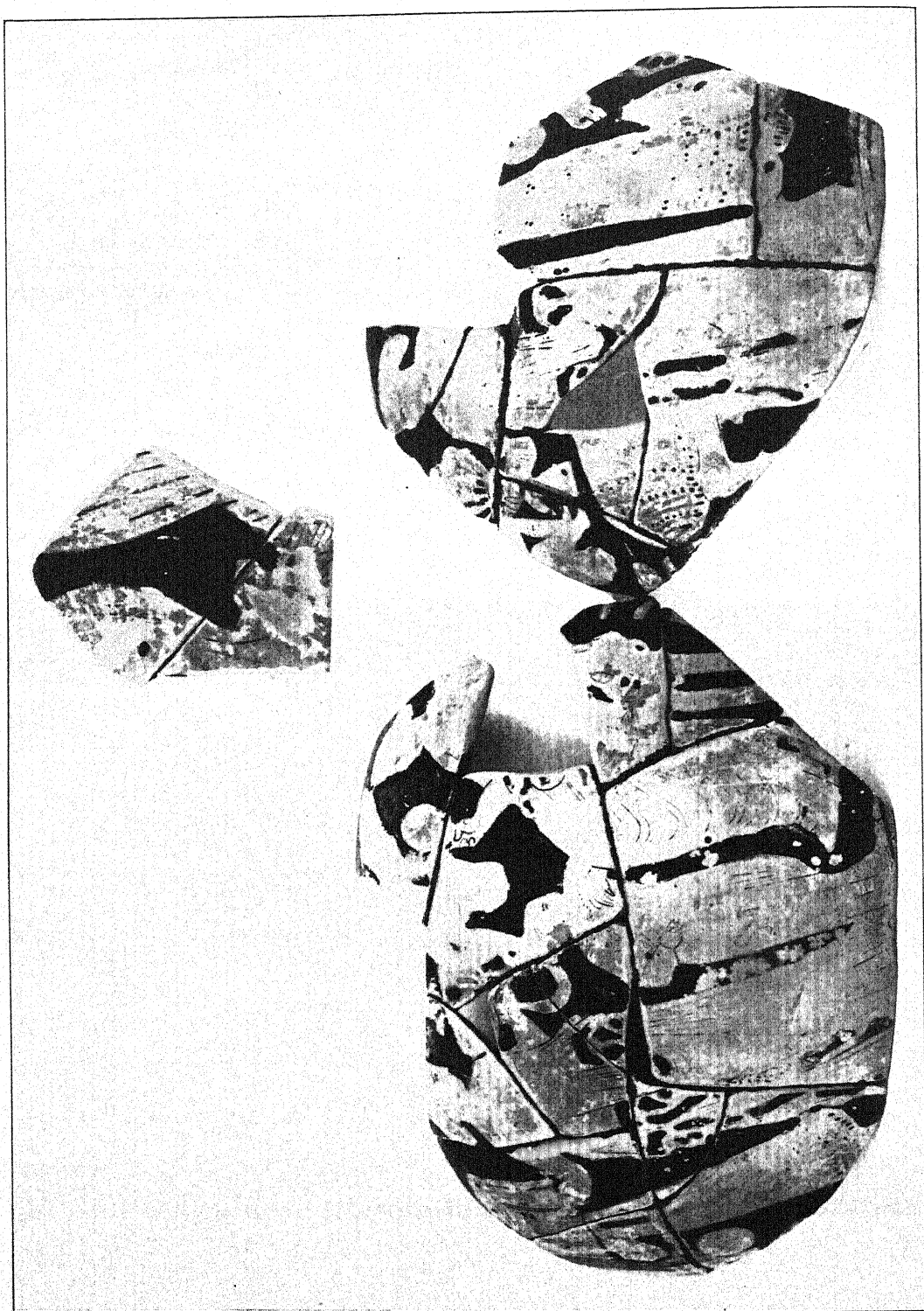


285 A

Fragments of Pelices.



284. Part of a Hydria with Youth on a Griffin.



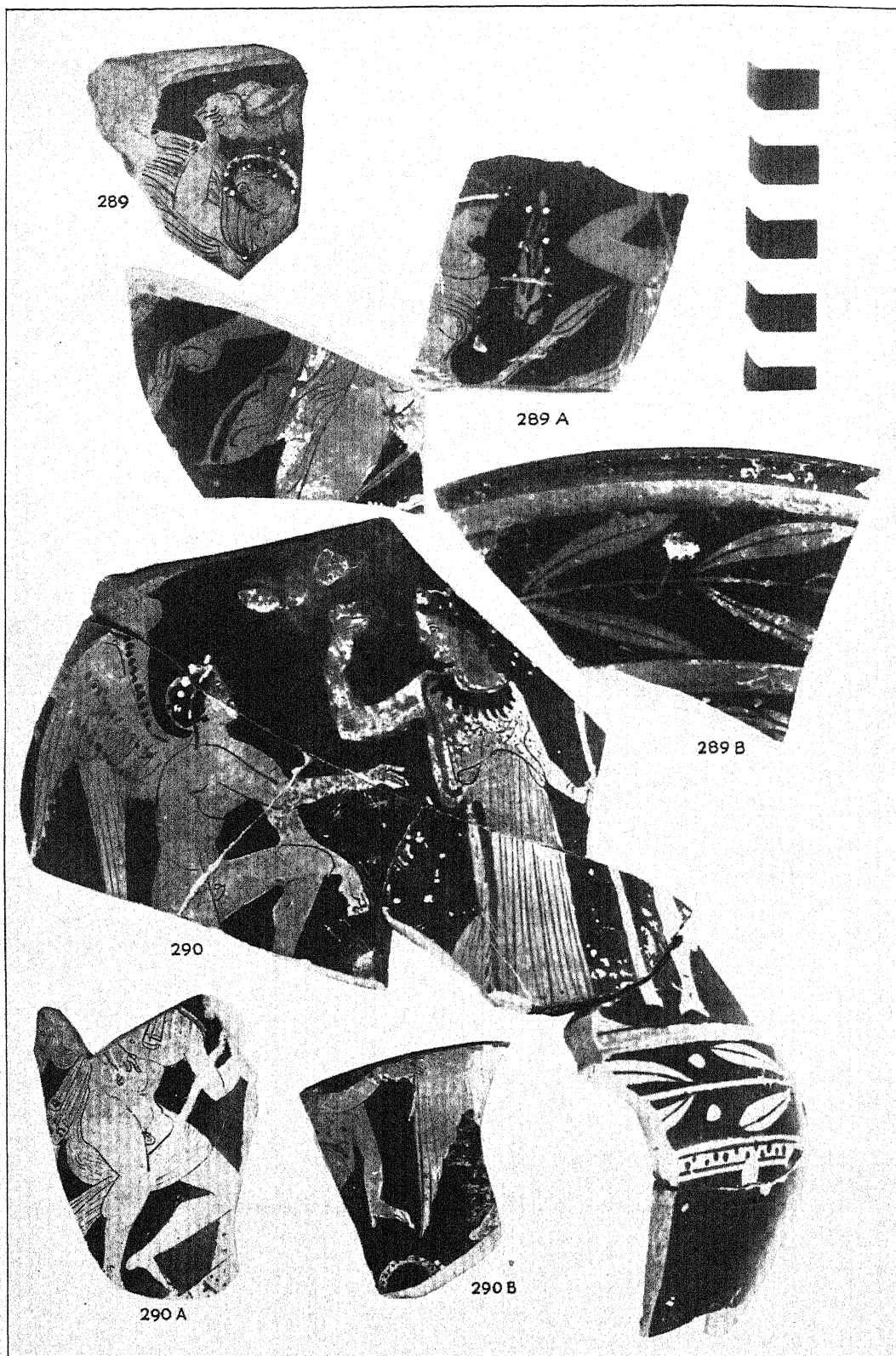
286. Fragments of a Lebes Gamikos.





287. Fragment of Vase.

288. Fragment of a Scyphus.

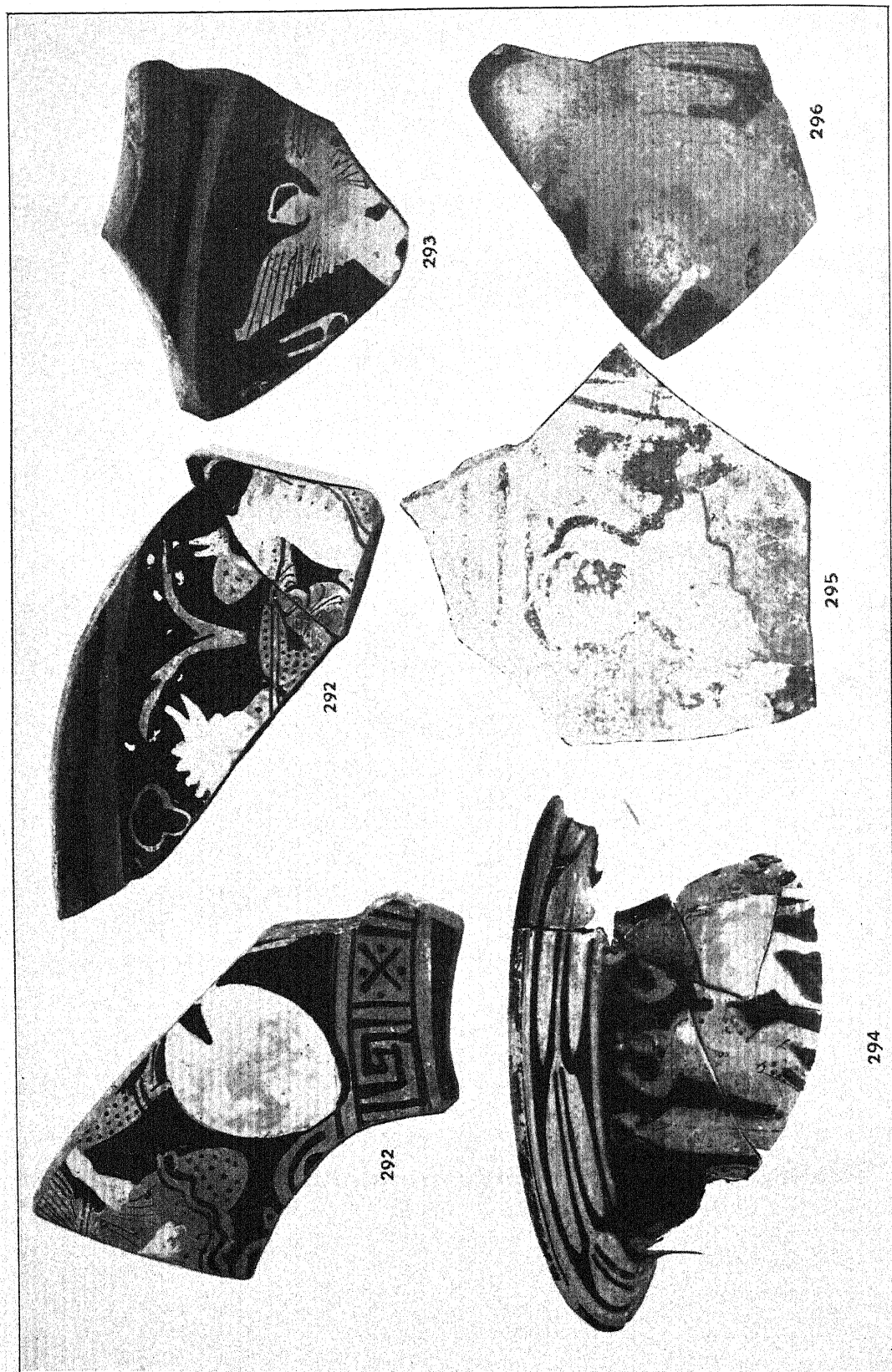


Fragments of Fourth Century Red-Figured Craters.





Fragments of a Red-Figured Crater.



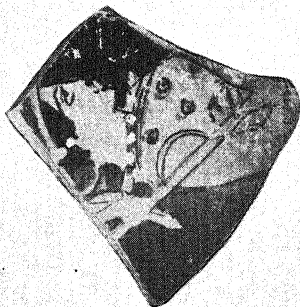
Fragments of Red-Figured Vases of Fourth Century B. C.



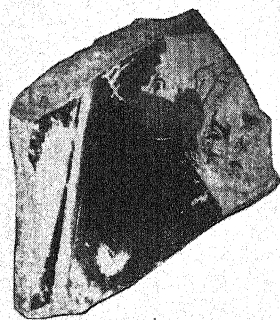
297



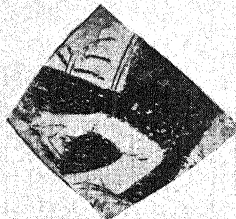
298



299



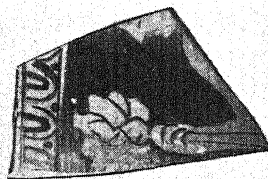
300



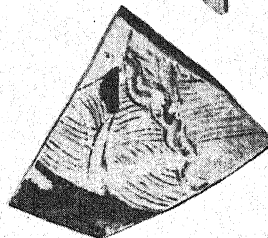
301



302



303



304



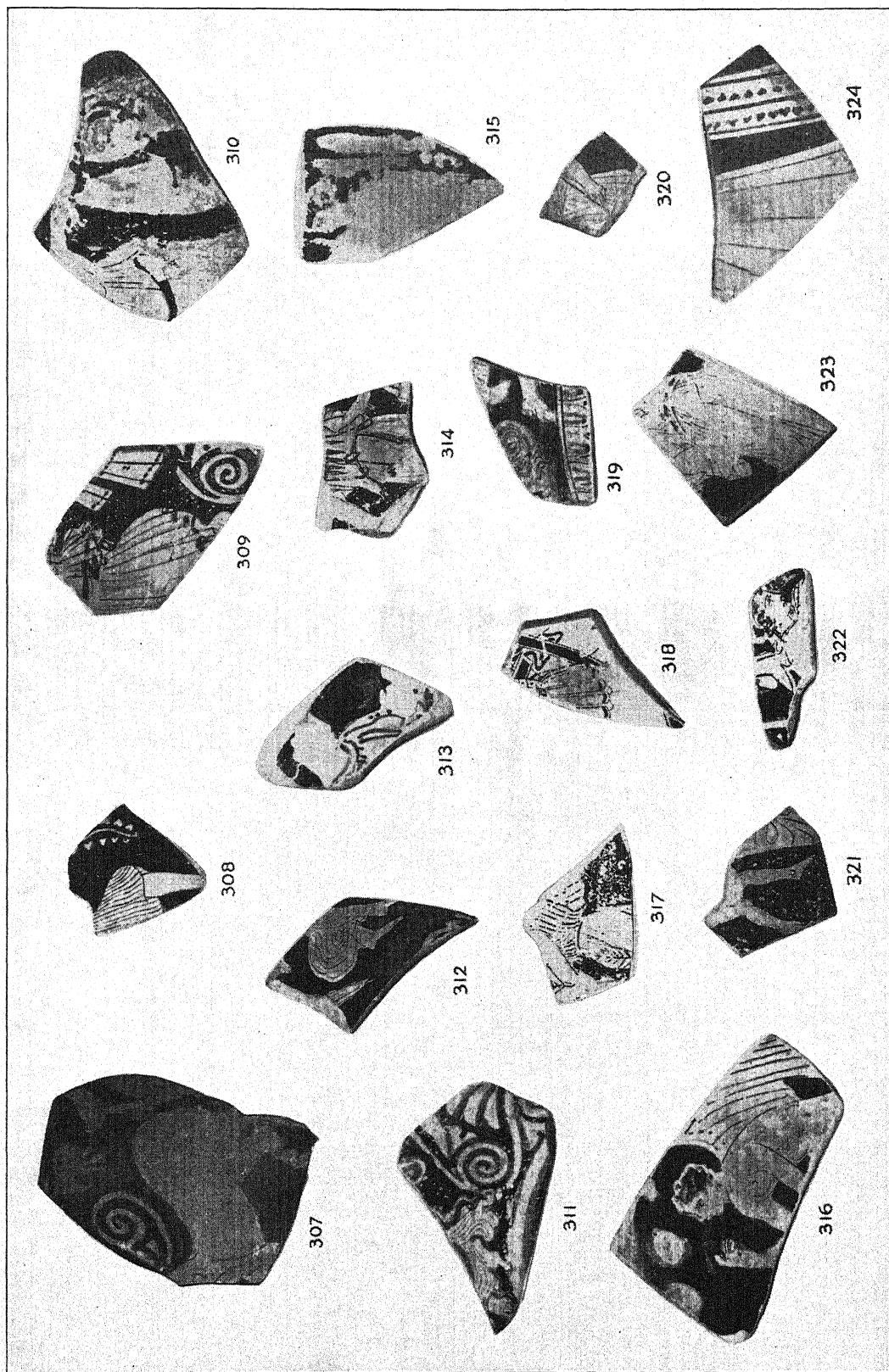
305

Various Fragments of Vases.



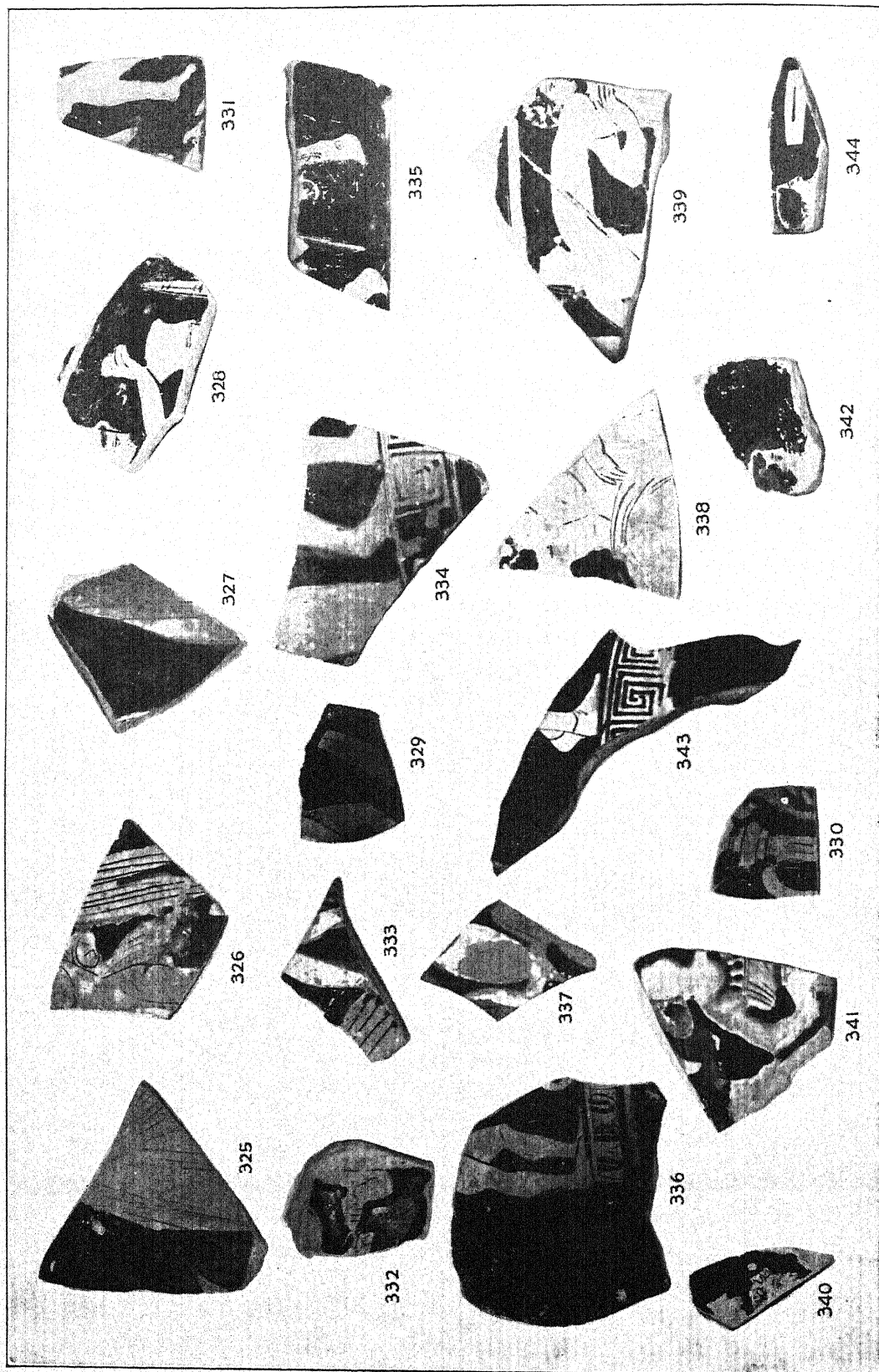


Fragments of Red-Figured Crater. In Lower Left Corner, Part of Handle and at Right, Base. Fragments are Reproduced on Different Scales.

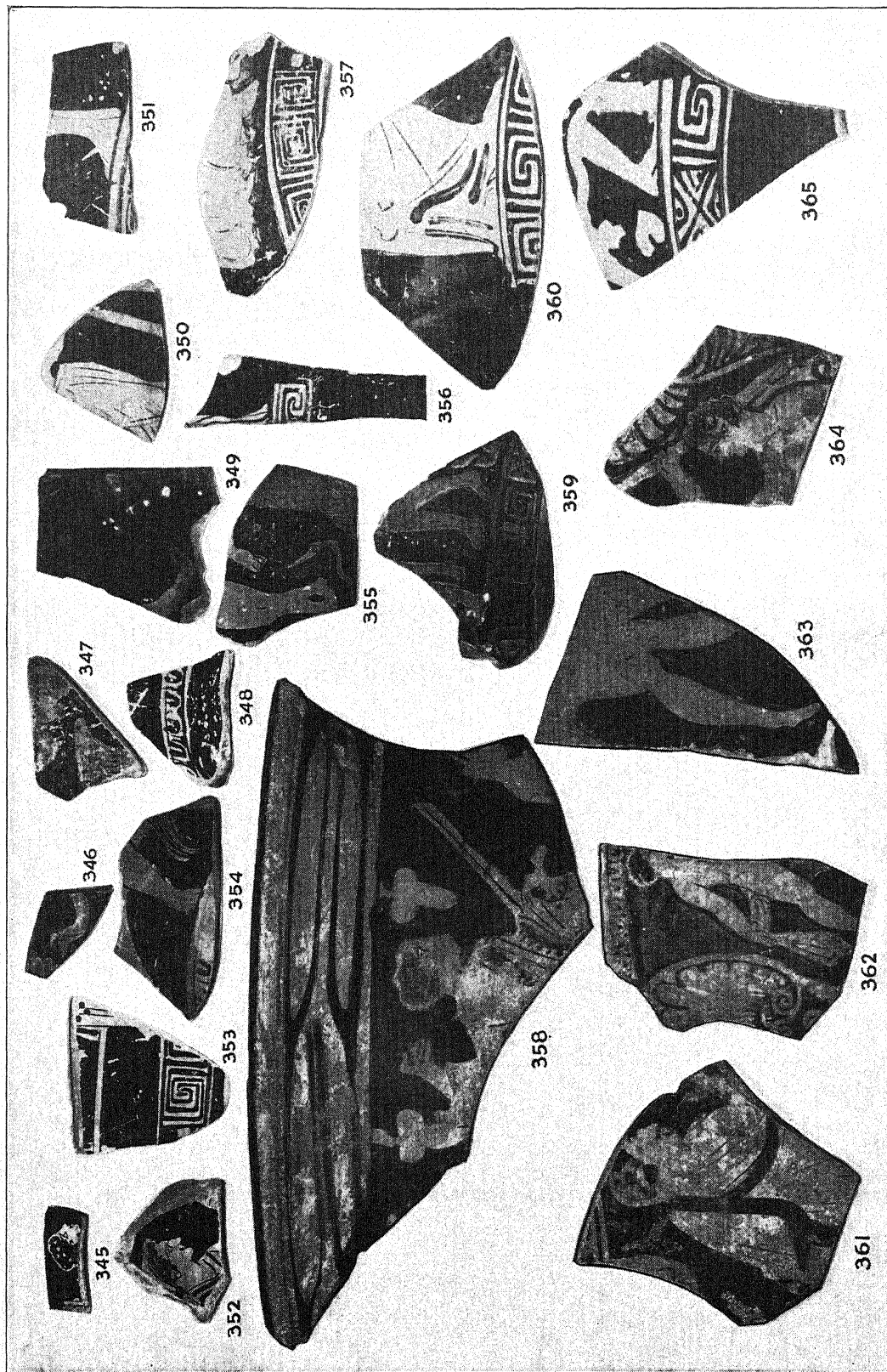


Small Fragments of Red-Figured Vases of Fourth Century B. C.

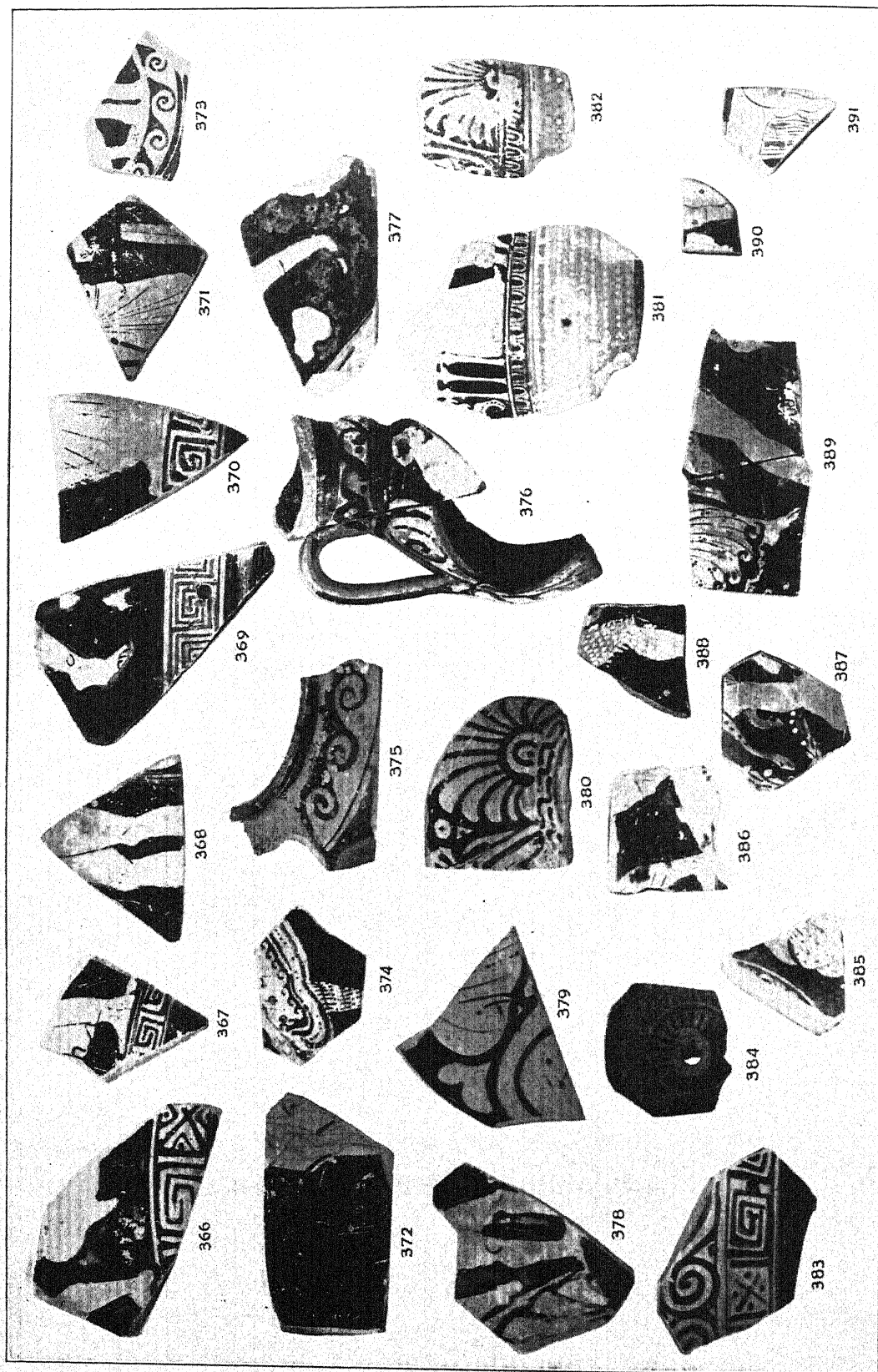




Small Fragments of Red-Figured Vases of Fourth Century B. C.

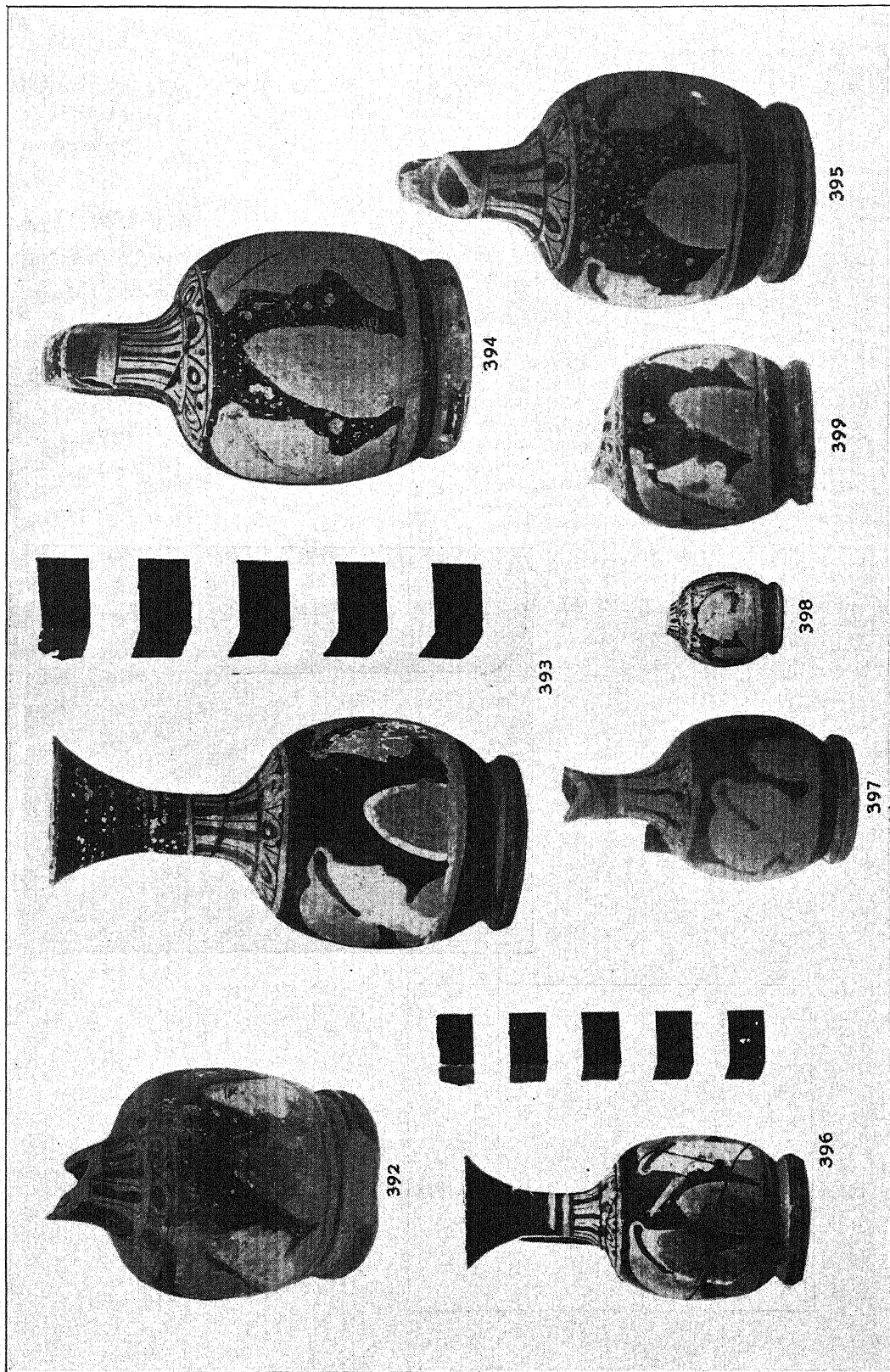


Fragments of Red-Figured Vases of Fourth Century B. C.

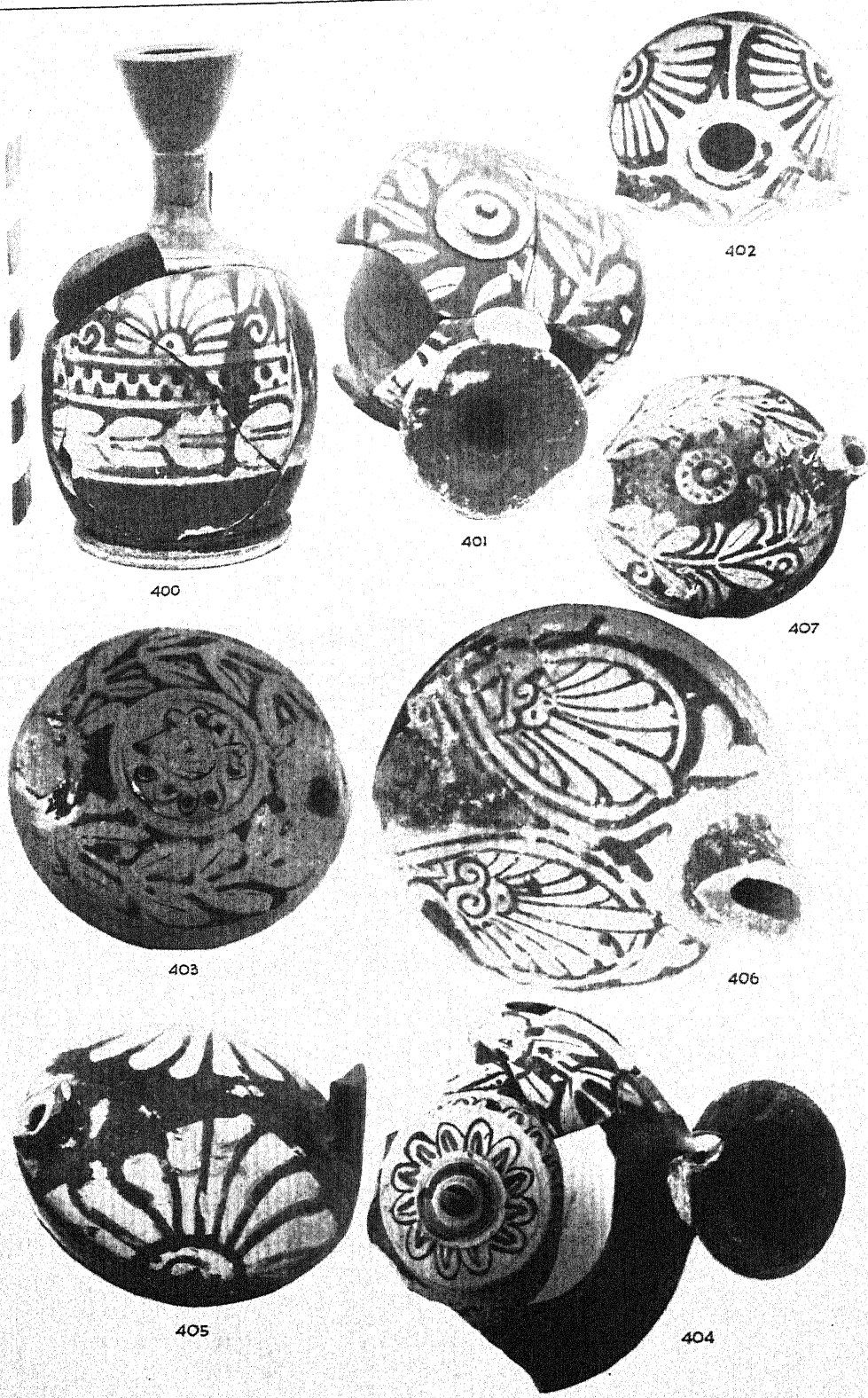


Fragments of Red-Figured Vases.



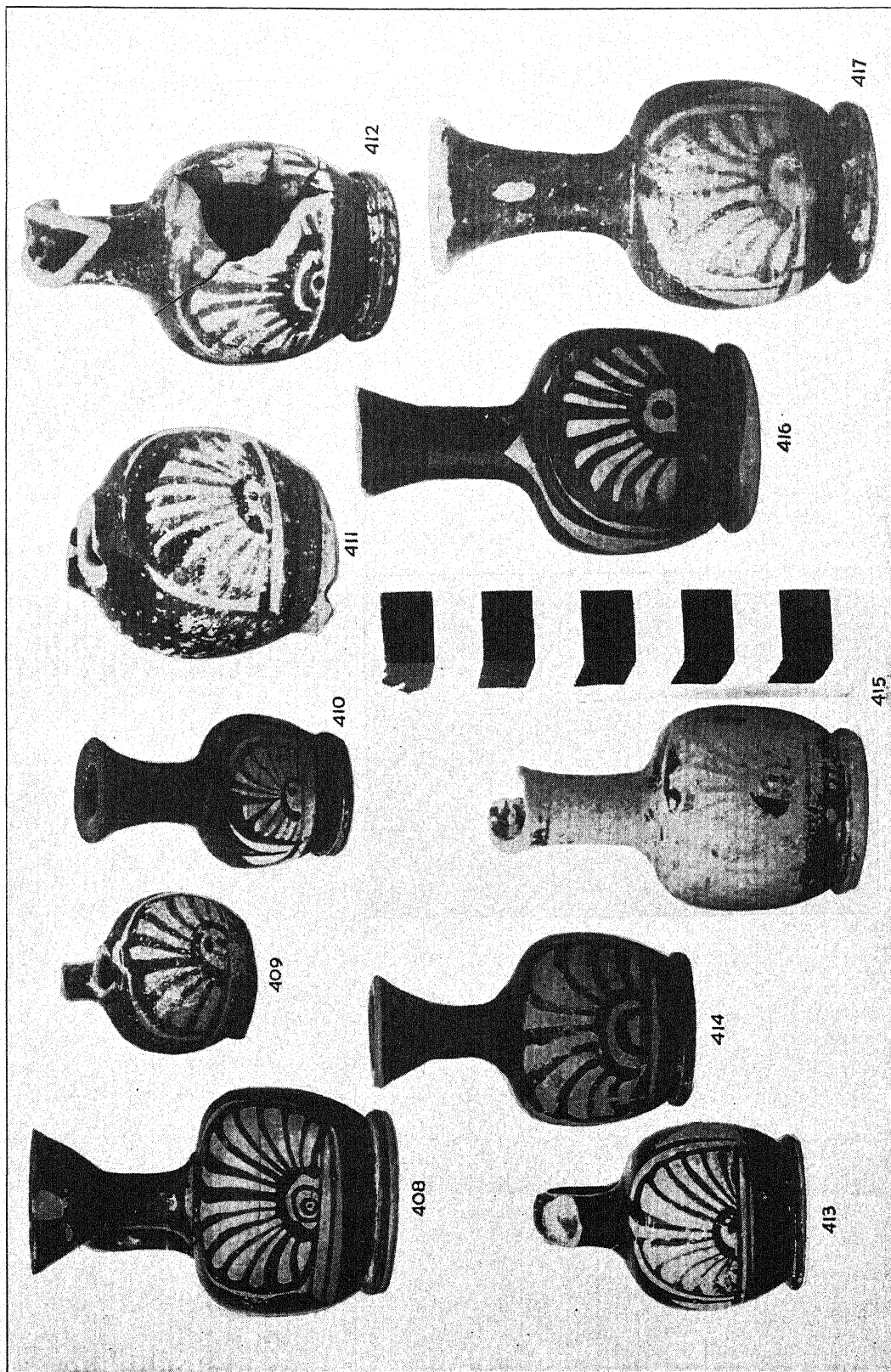


Squat Lecythy with Female Heads in Profile.

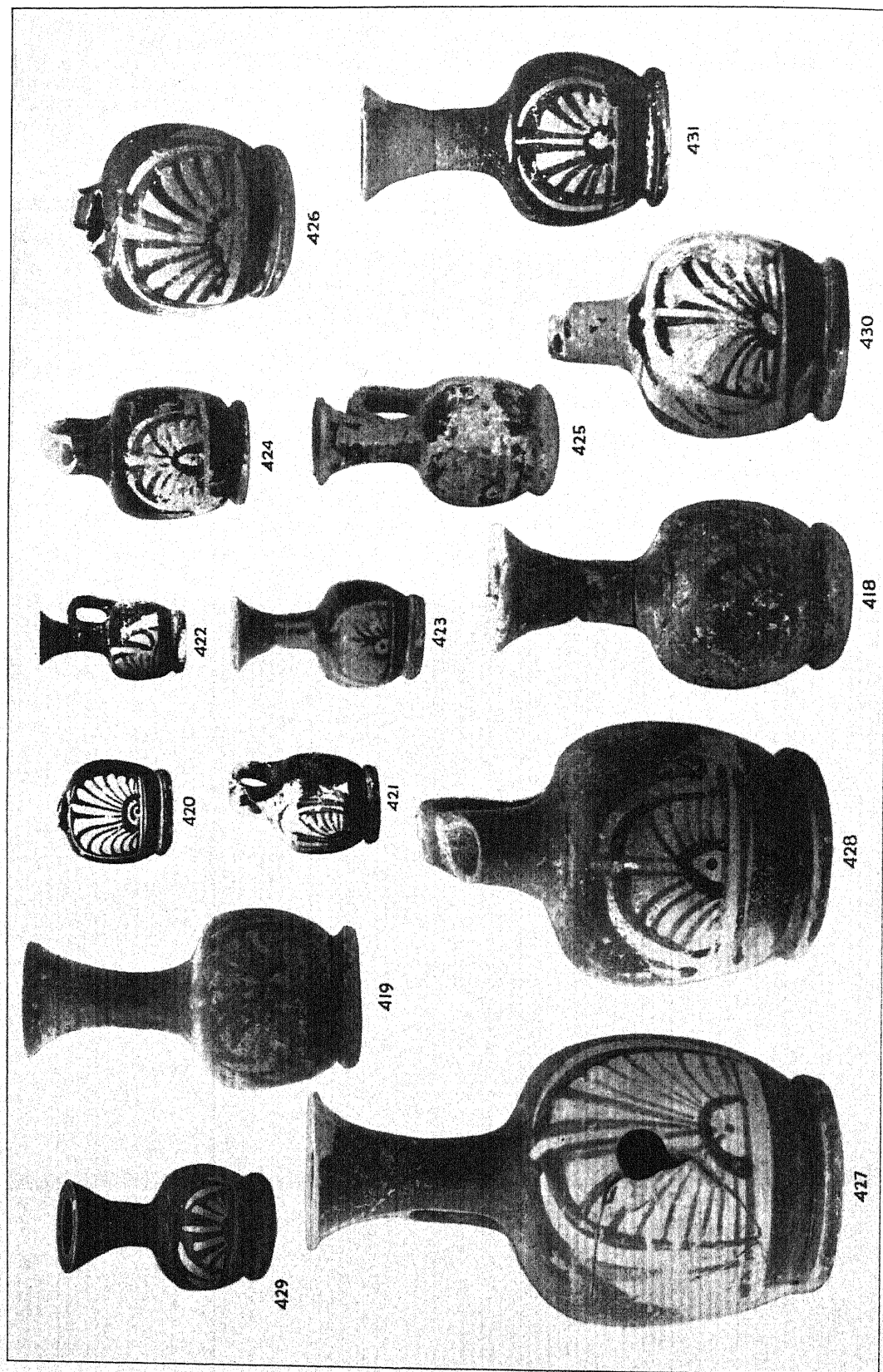


Squat Lecythus and Asci.

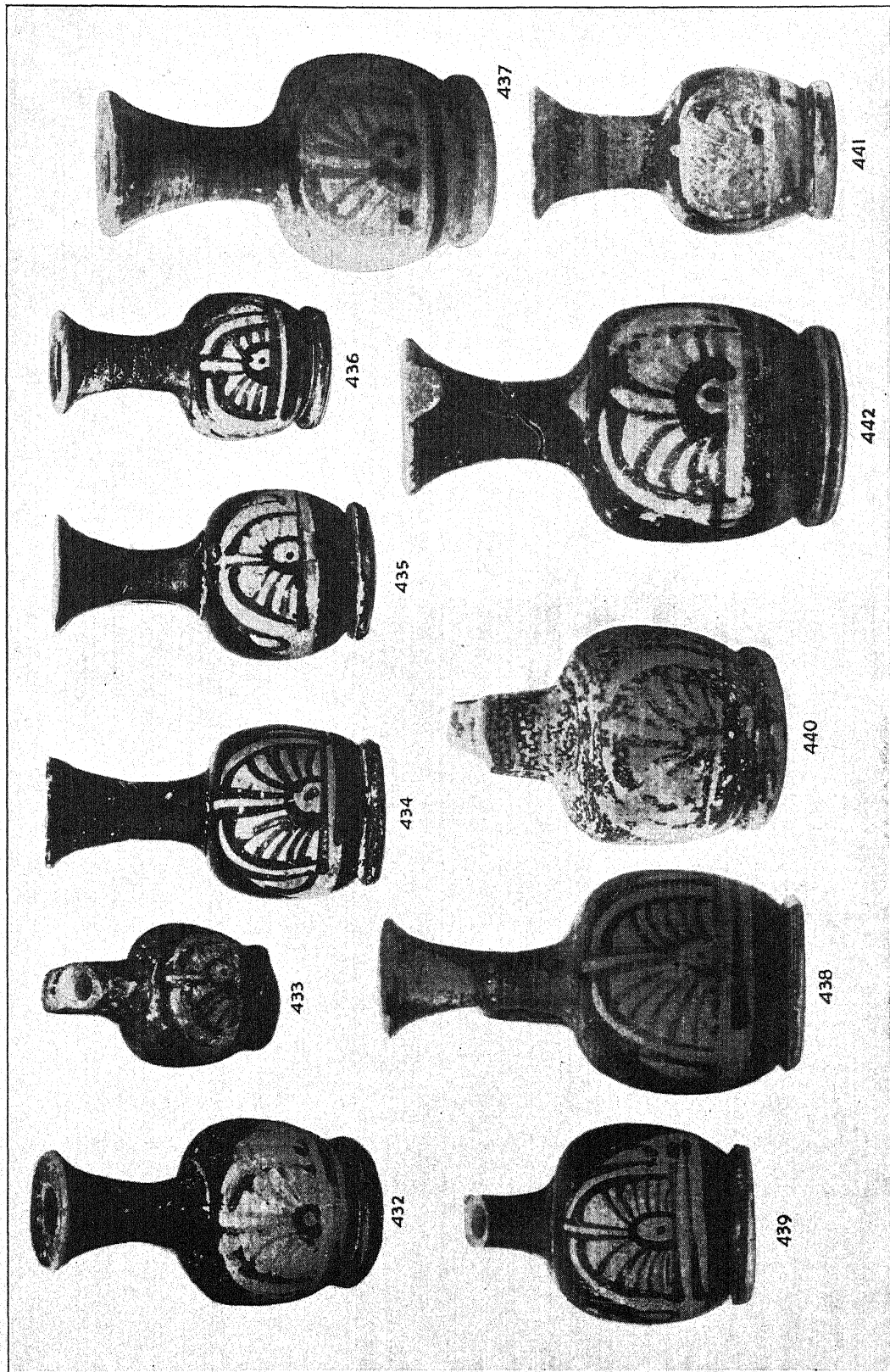




Squat Lecythi.



Squat Lecythis of Fourth Century B. C.

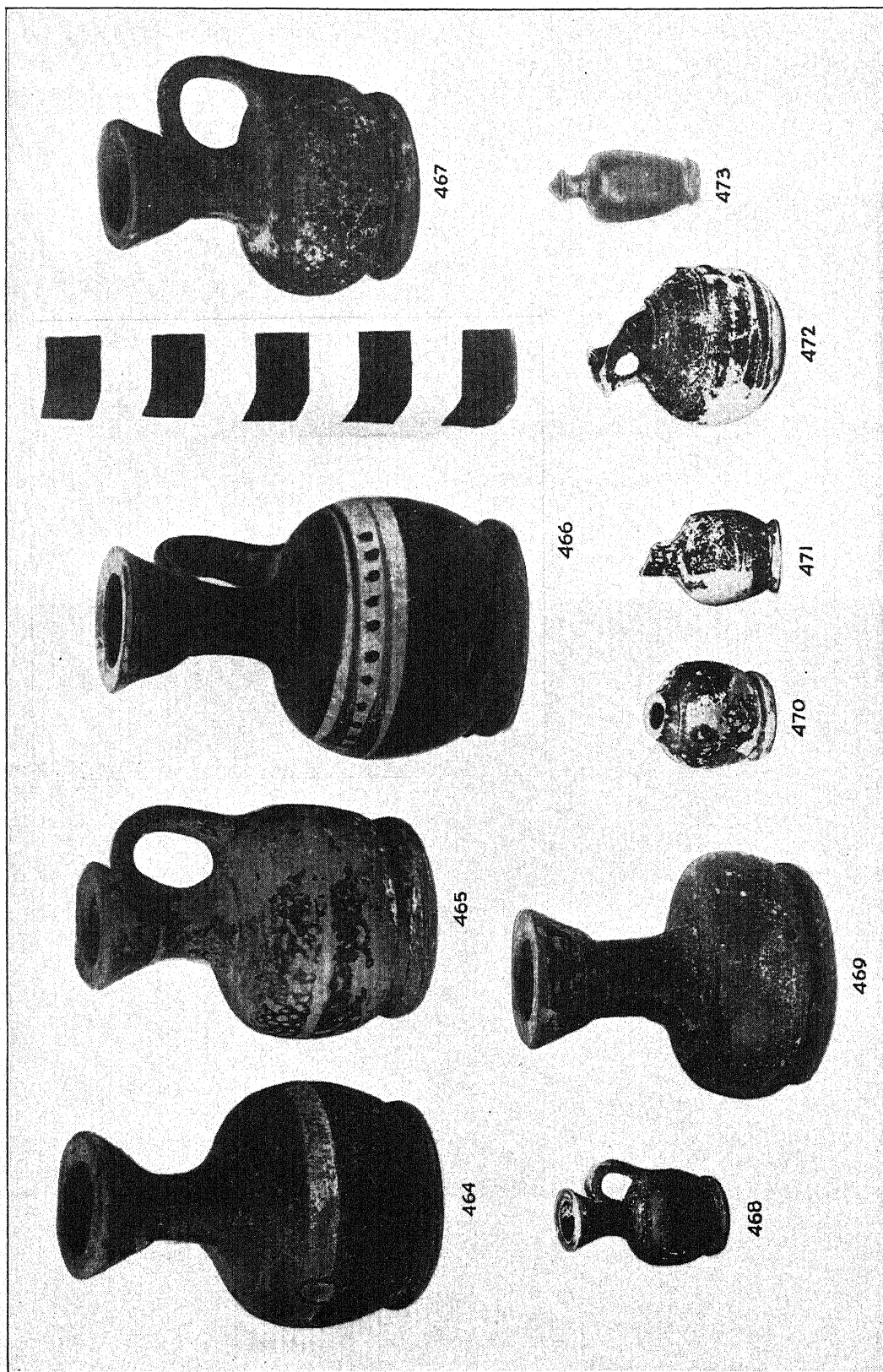


Squat Lecythi of Fourth Century B. C.



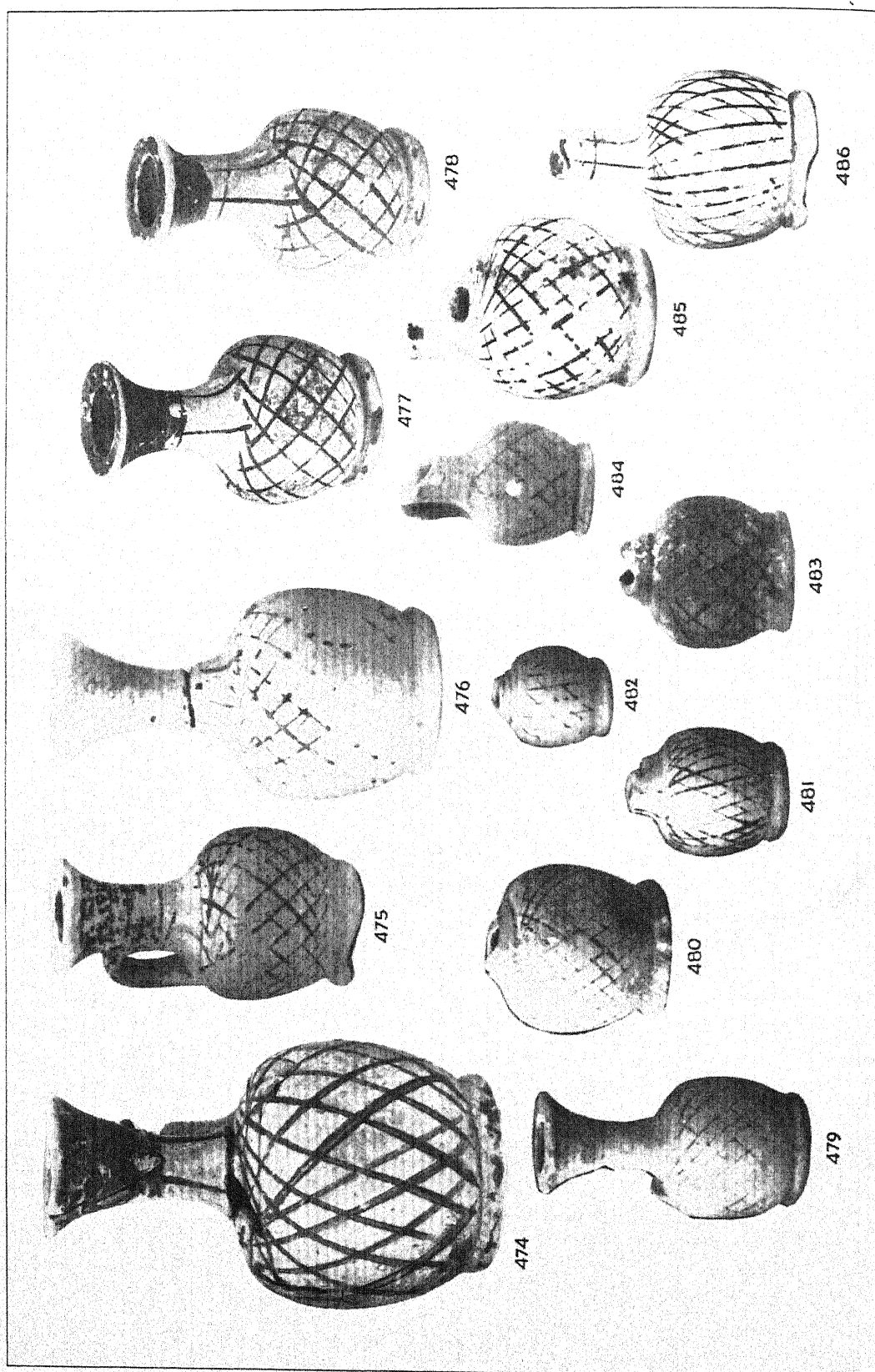


Squat Leeythi of Fourth Century B. C.

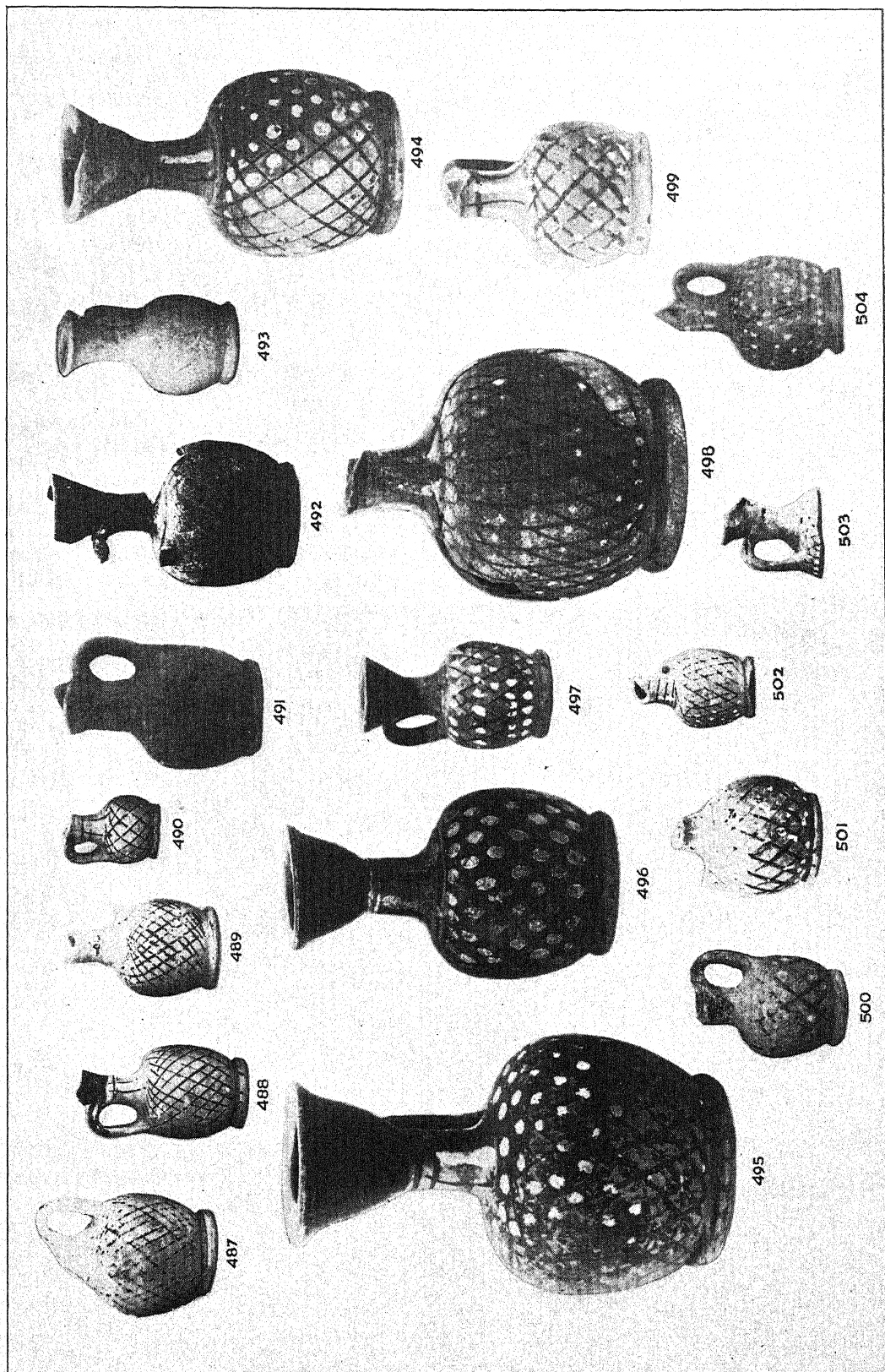


Squat Lecythi, Oenoches (472), and Miniature Toy Vase (473).

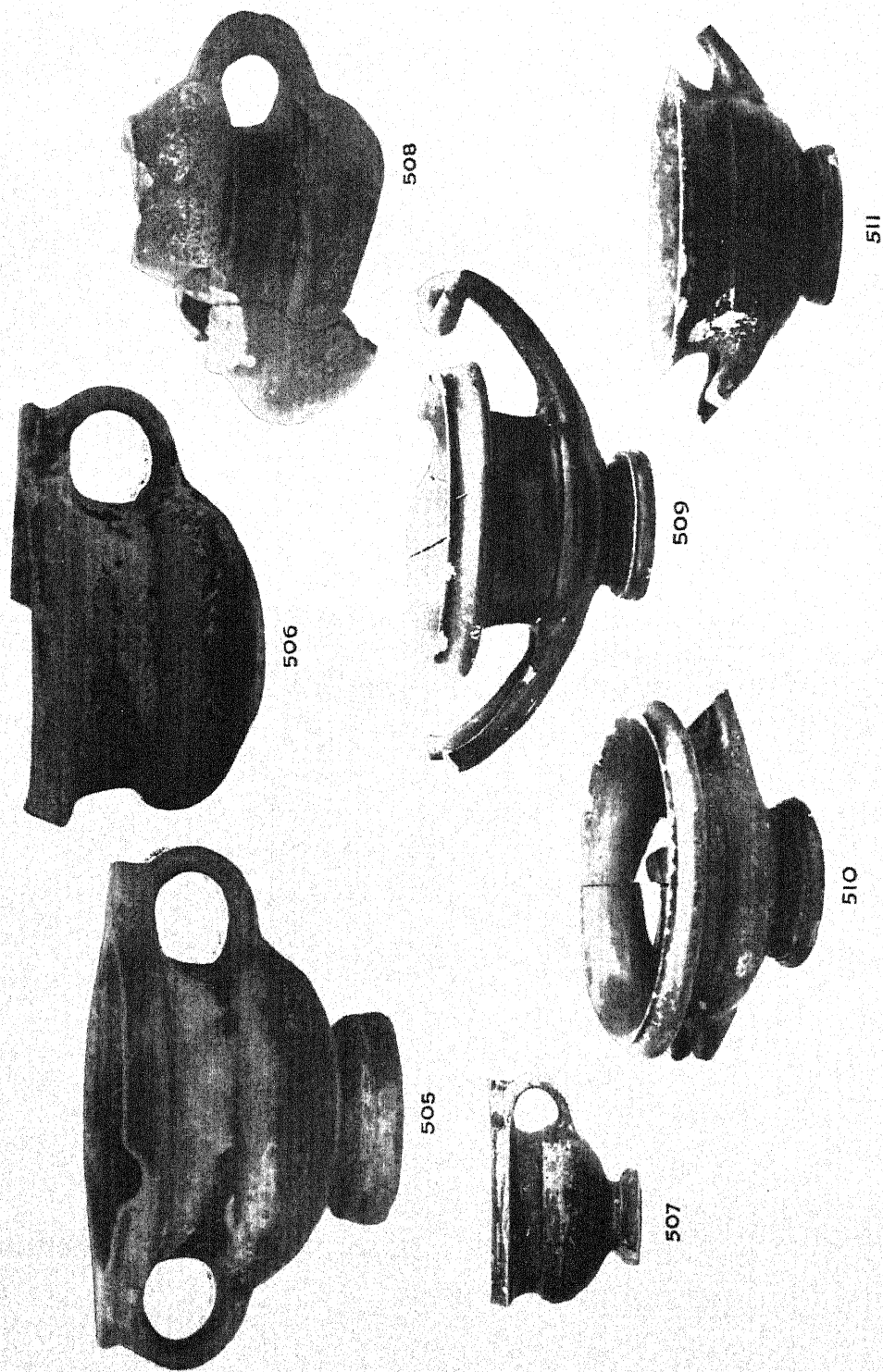




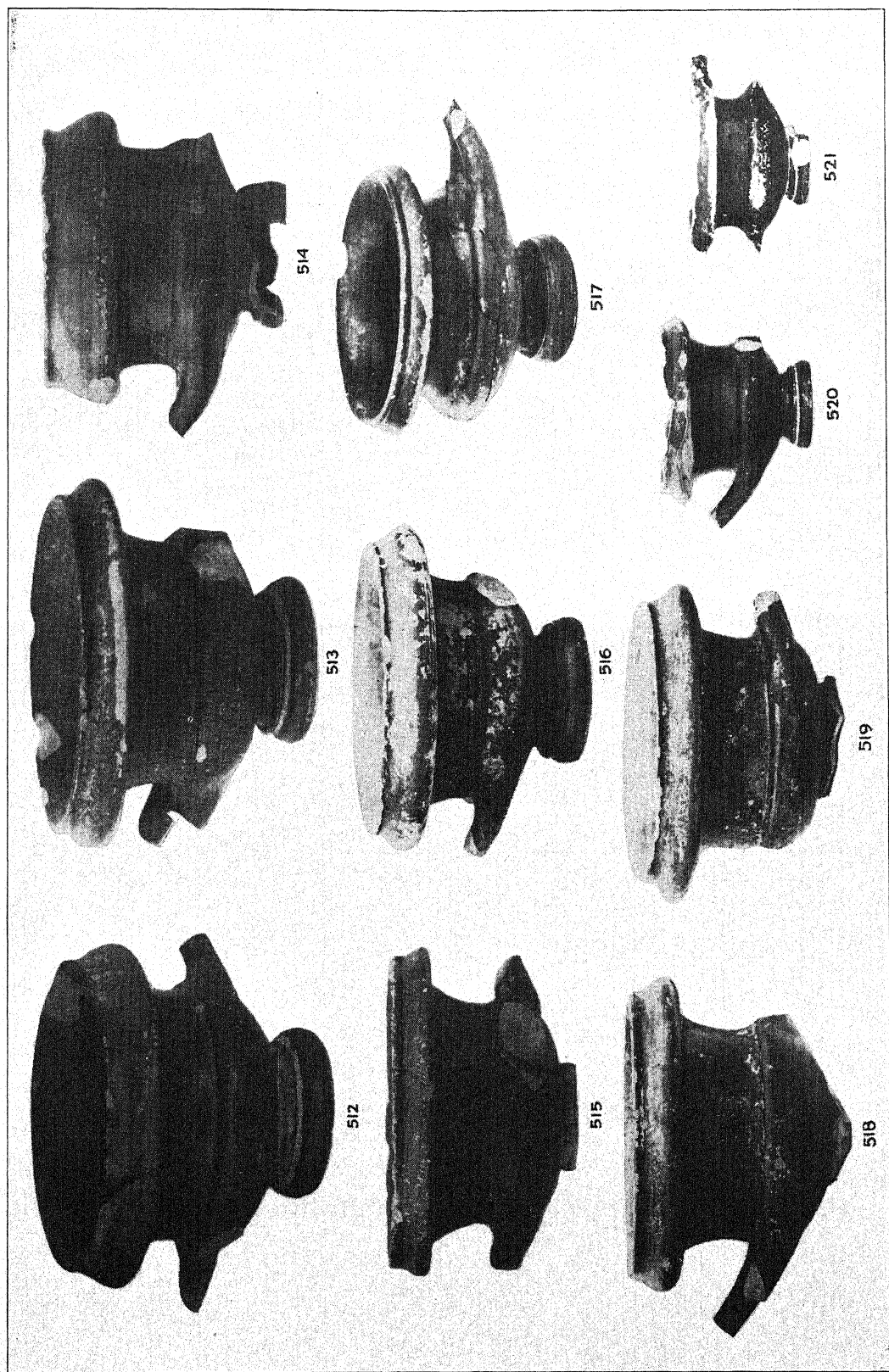
Squat Leeythi of Fourth Century B.C.



Squat Lecythy of Fourth Century B. C.

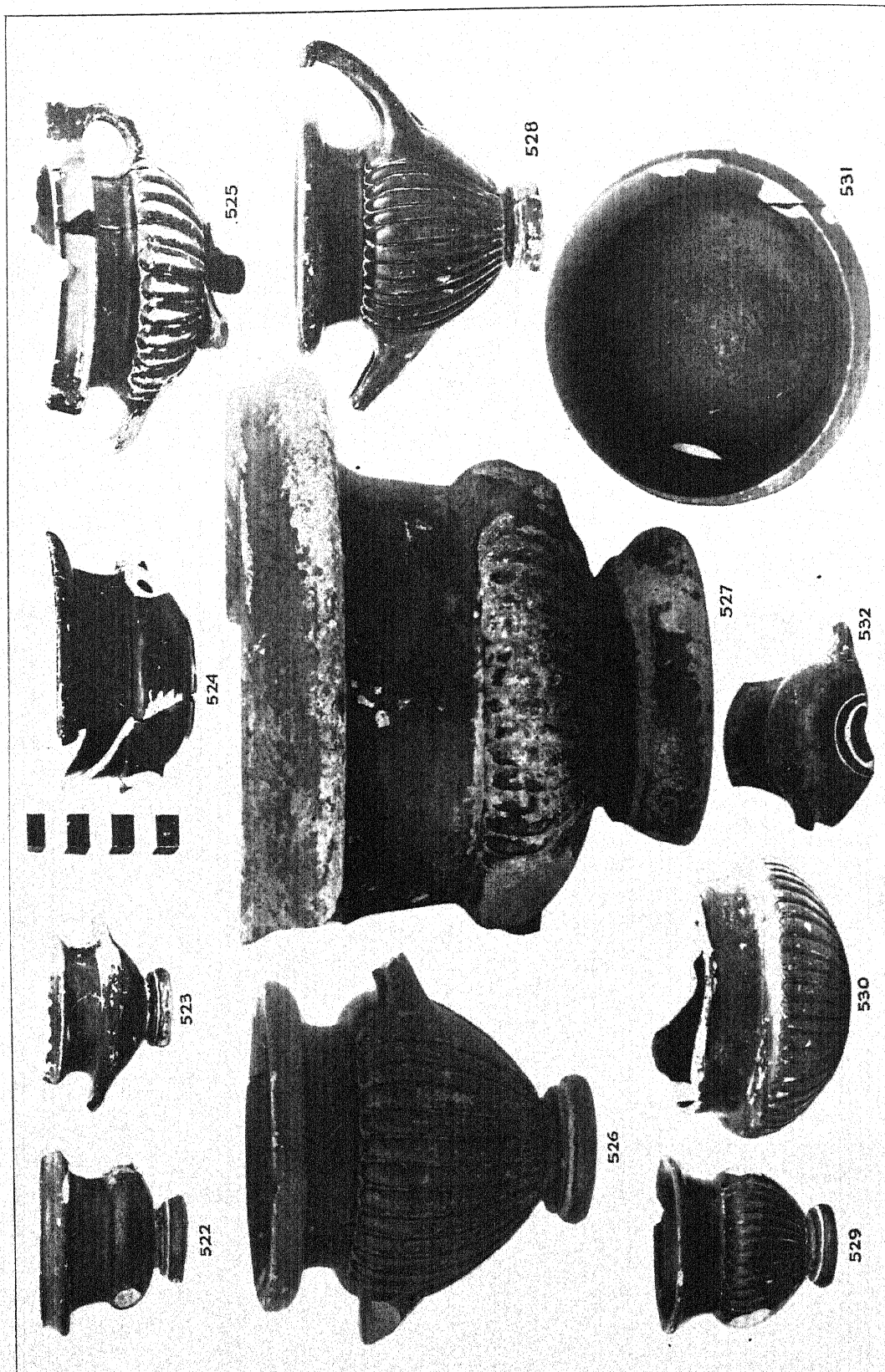


Plain Black Canthari, Some with Stamped Designs Inside.



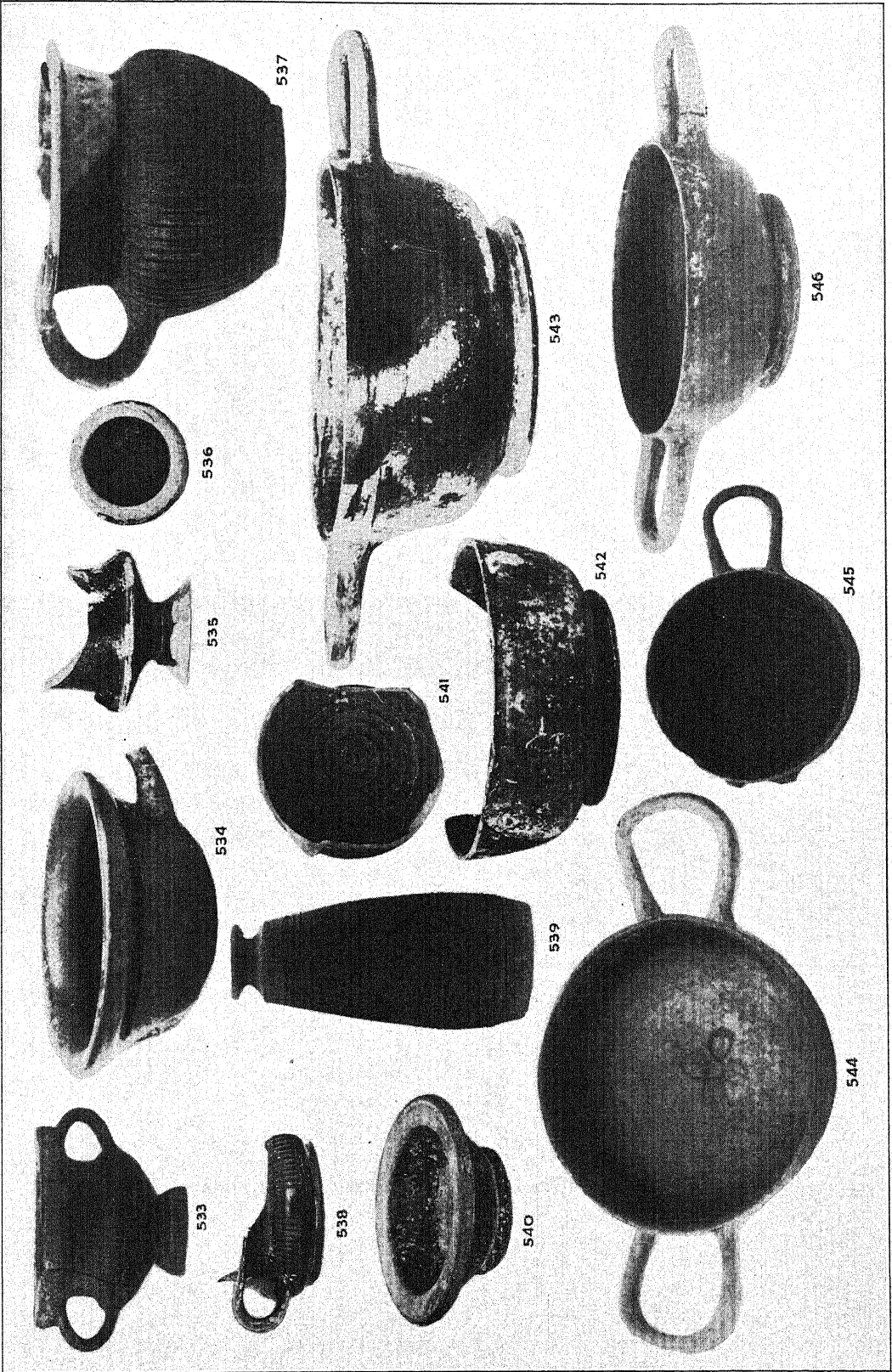
Plain Black Cantlhari, some with Stamped Designs Inside.



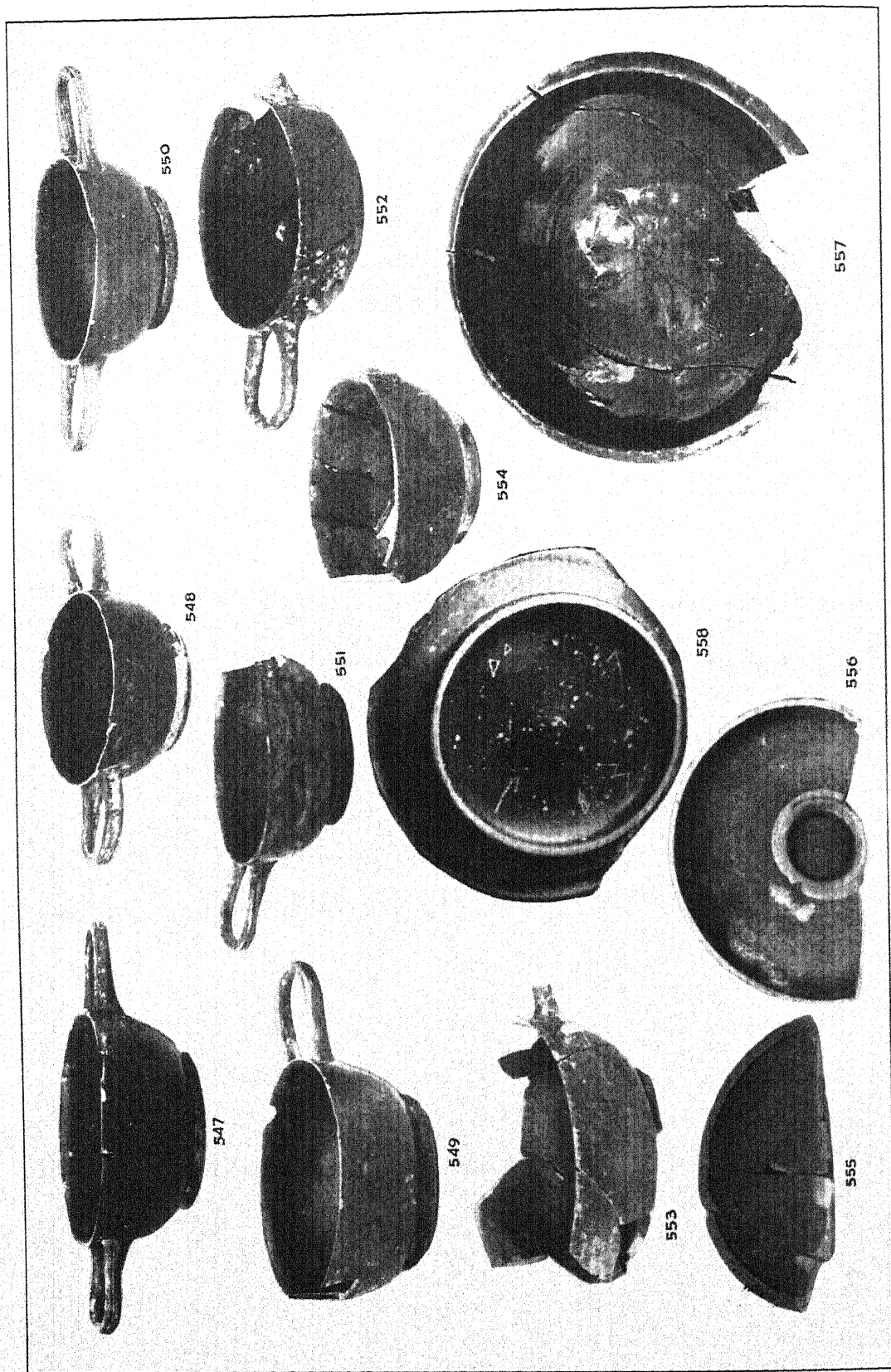


Black Cantuari of Fourth Century, some with Stamped Designs Inside.

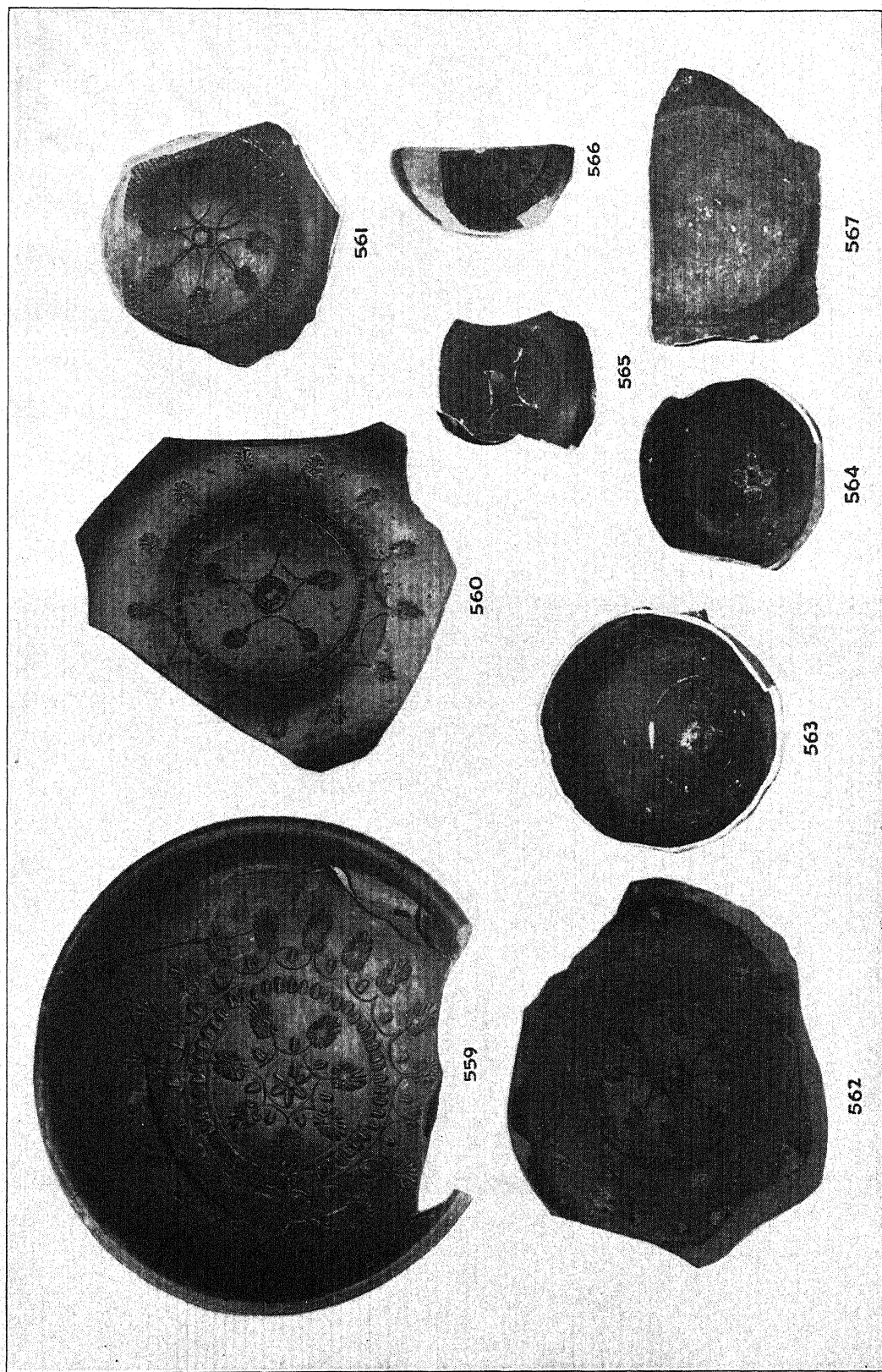




Various Vases, Canthari, Bowls, Pitcher, Alabastron, and Scyphi of Fourth Century B. C.

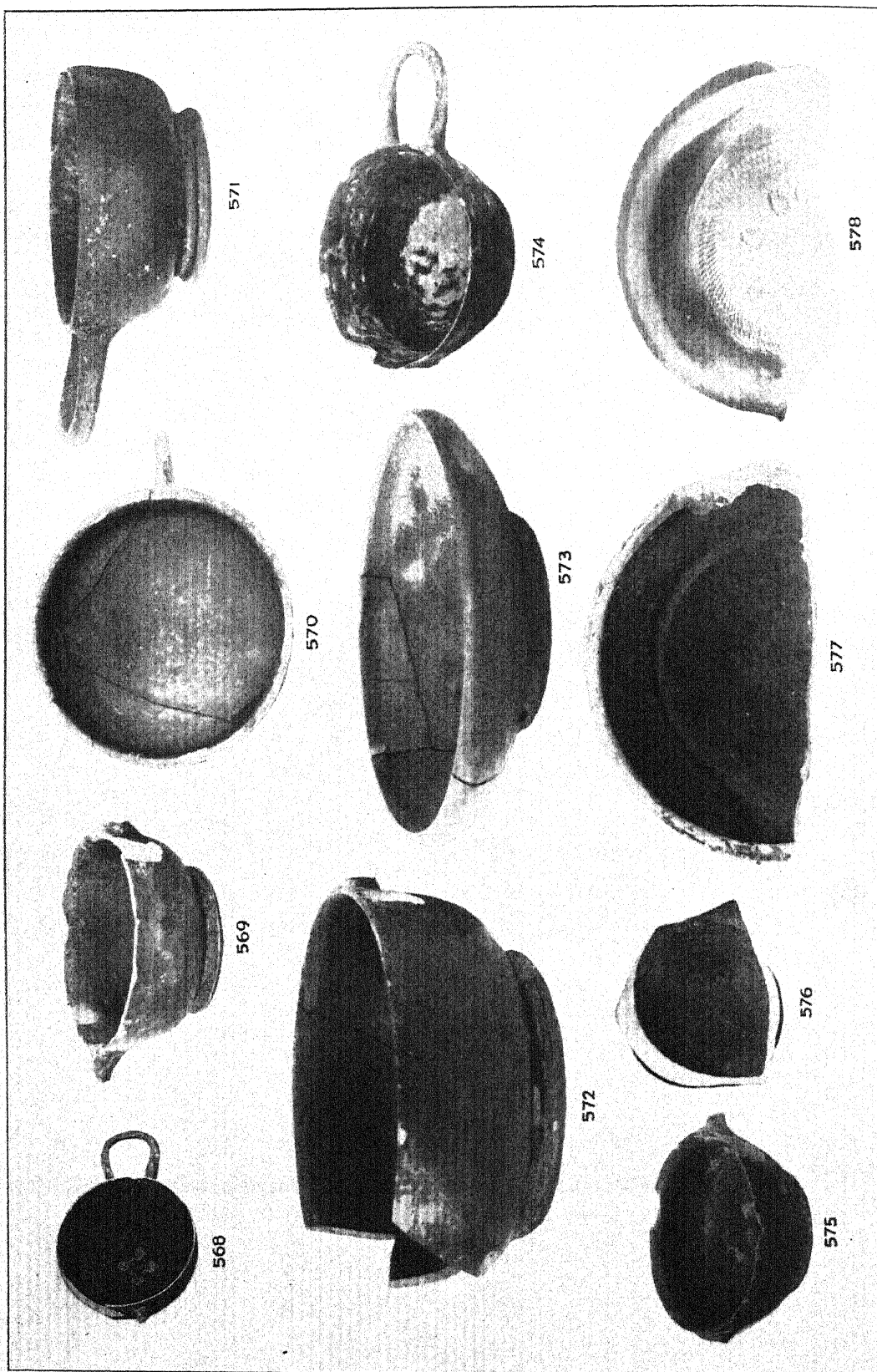


Scyphi and Plates with Stamped Designs.

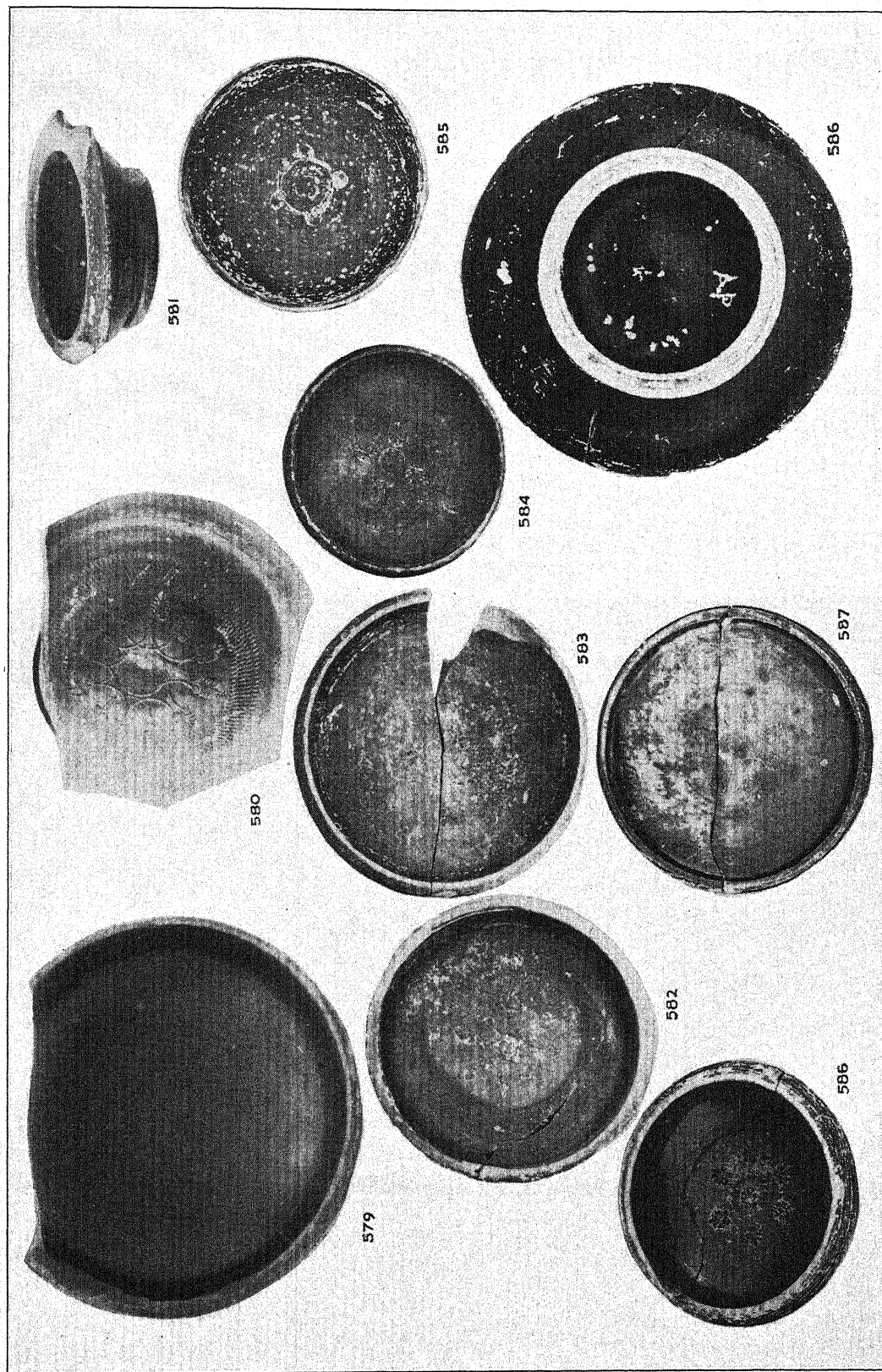


Bowls with Stamped Designs of Fourth Century B. C.



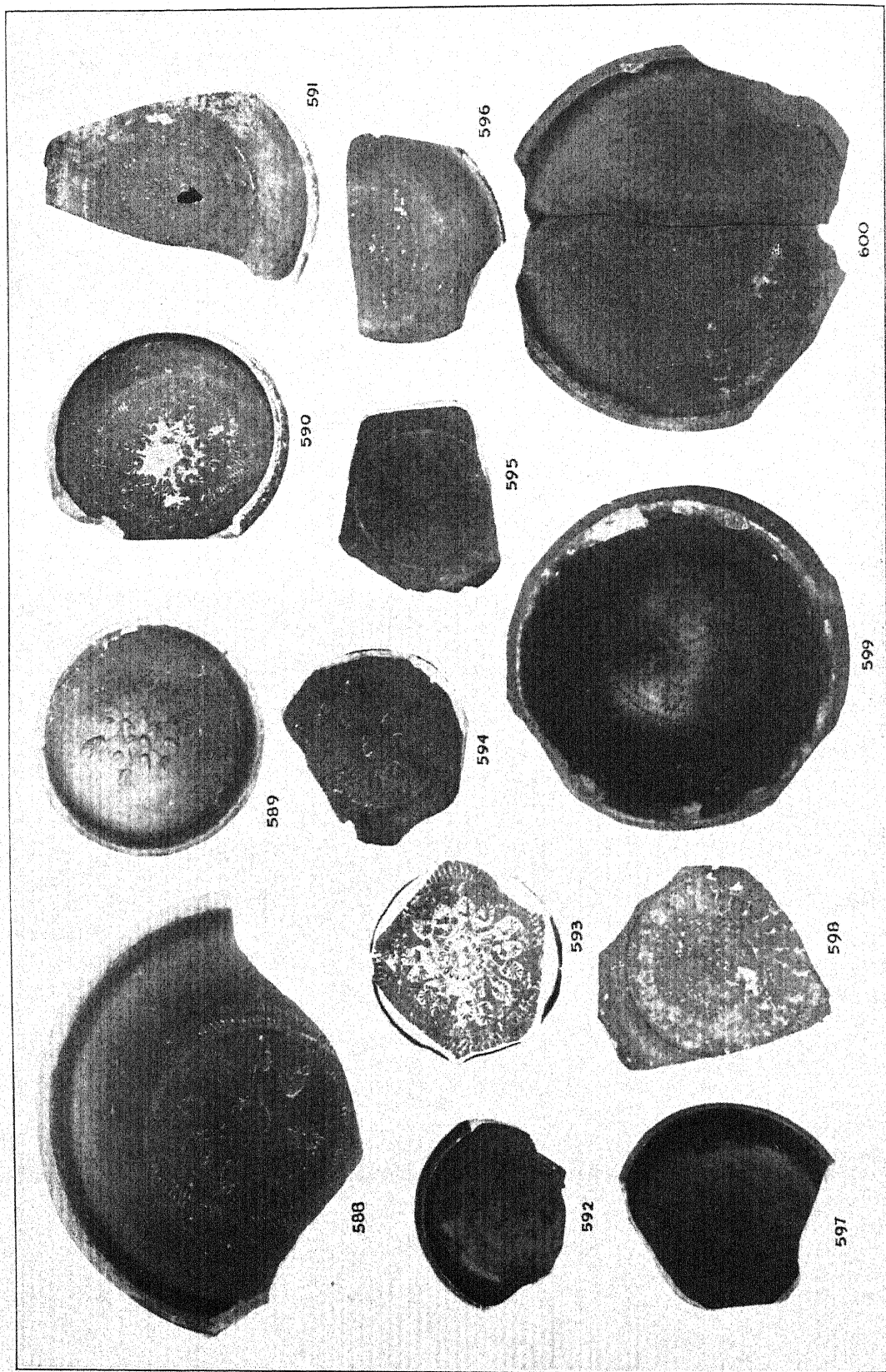


Scyphi and Bowls with Stamped Designs of Fourth Century B. C.

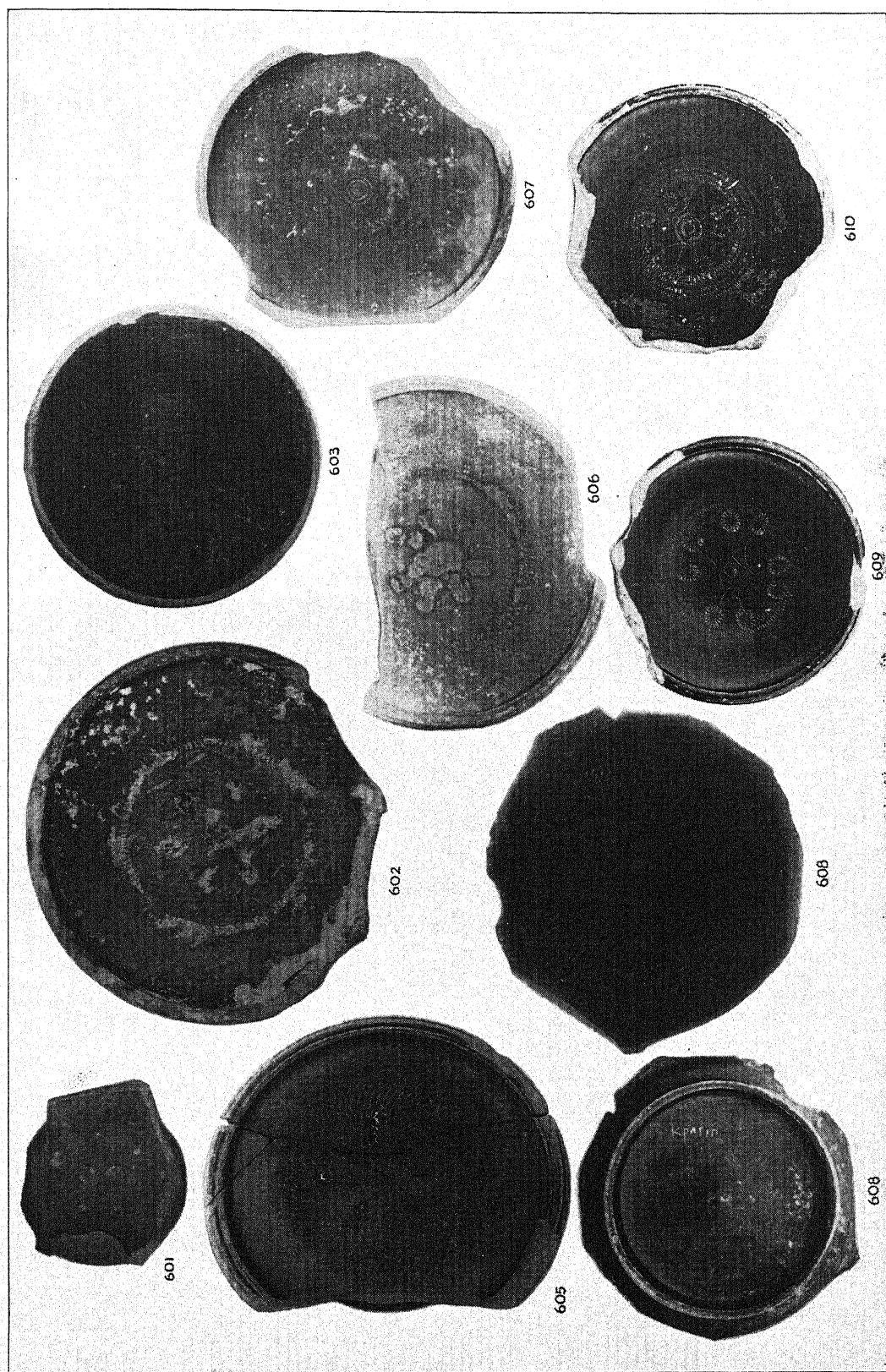


Shallow Bowls with Stamped Designs of Fourth Century B. C.

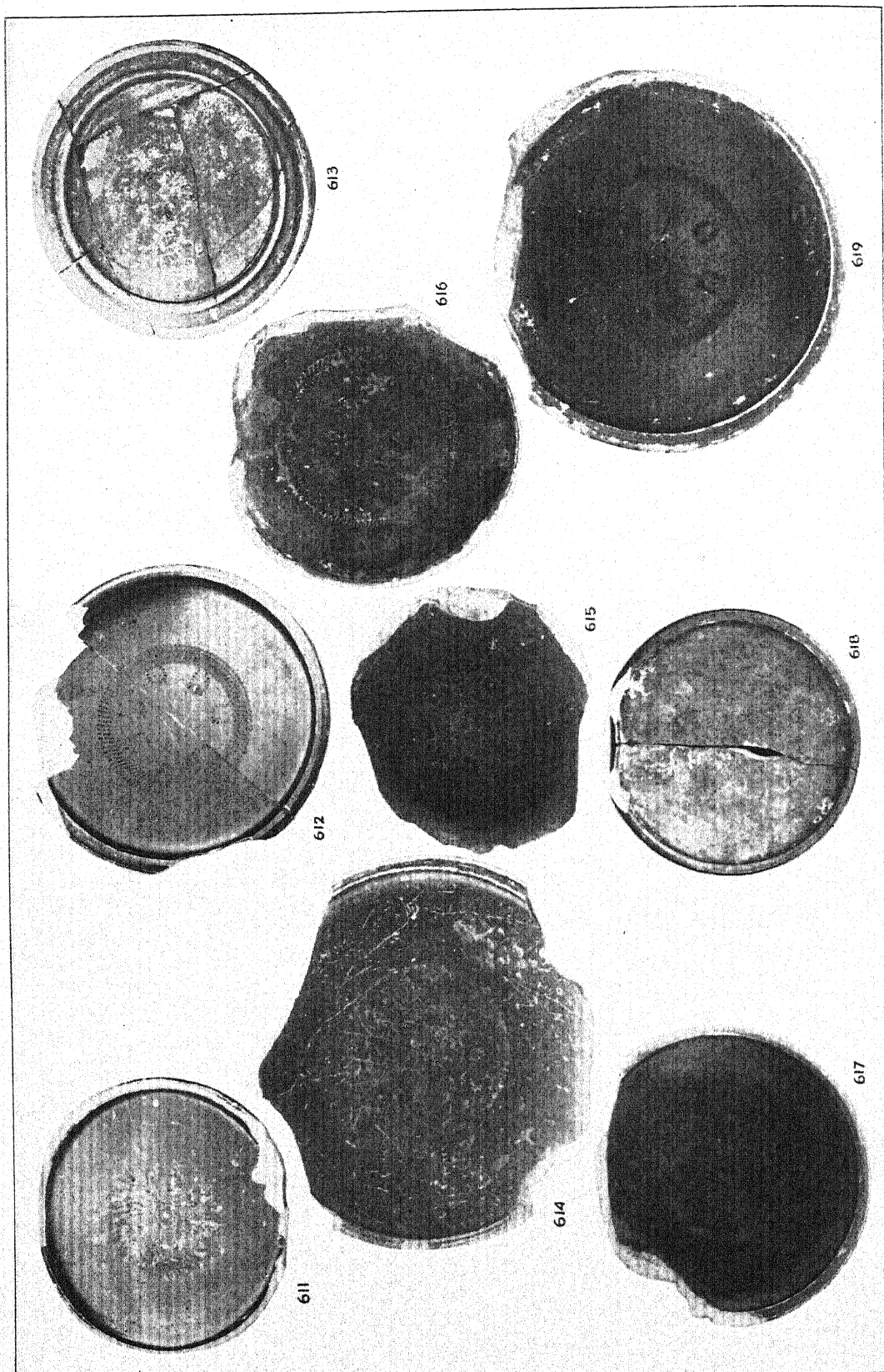




Saucers with Stamped Designs of Fourth Century B. C.

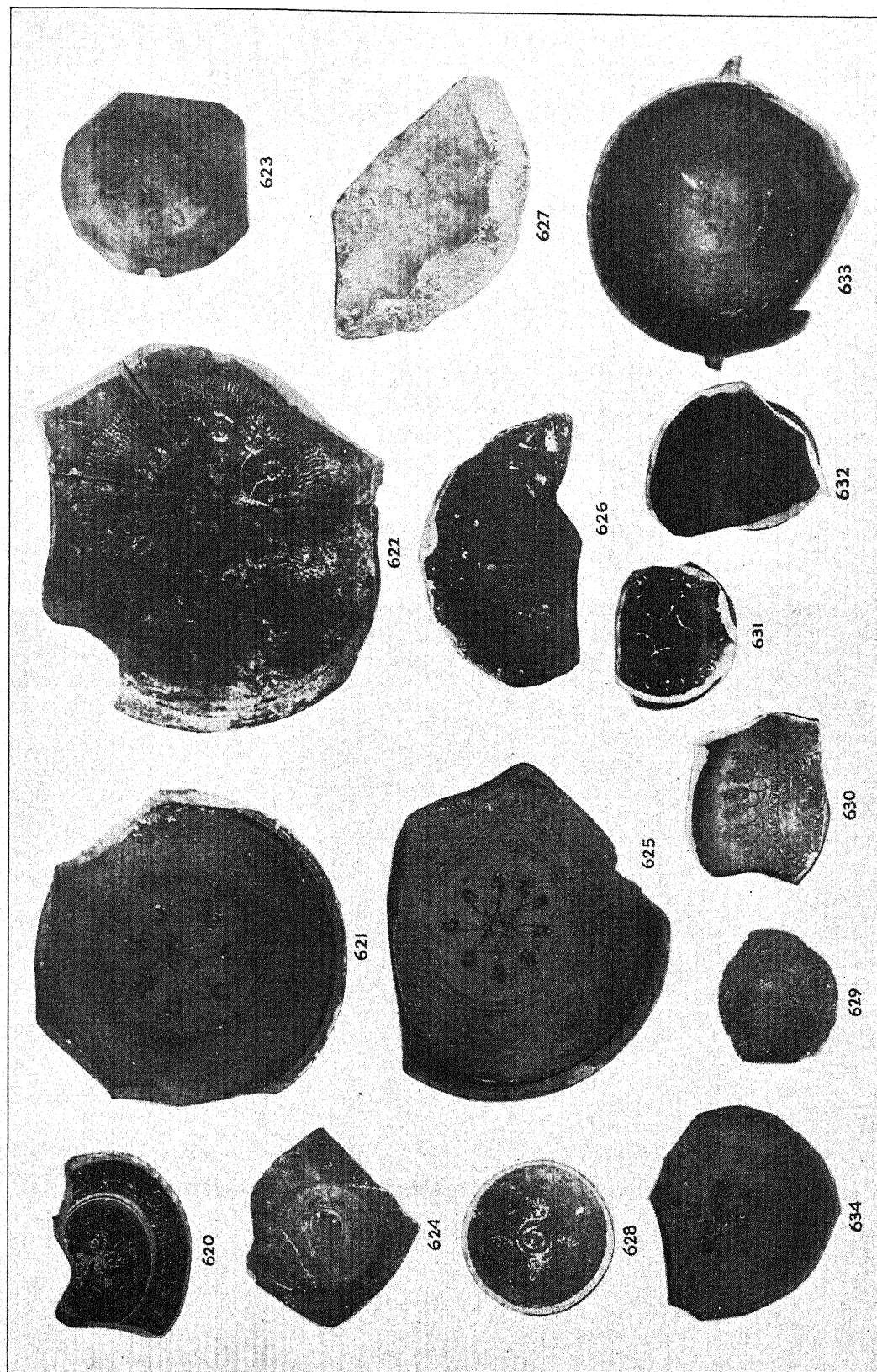


Plates With Stamped Designs, Fourth Century B. C.

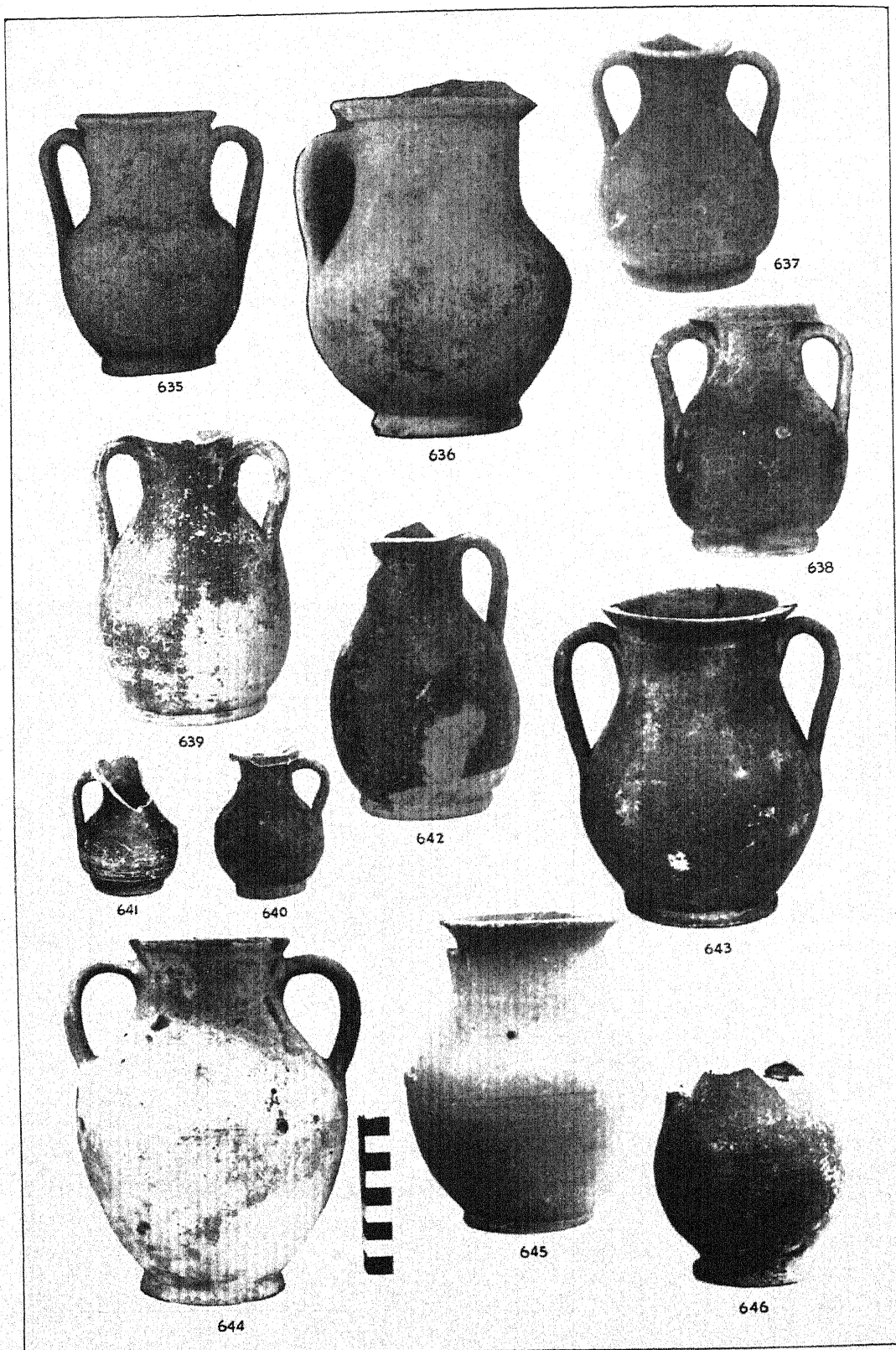


Plates with Stamped Designs of Fourth Century B. C.



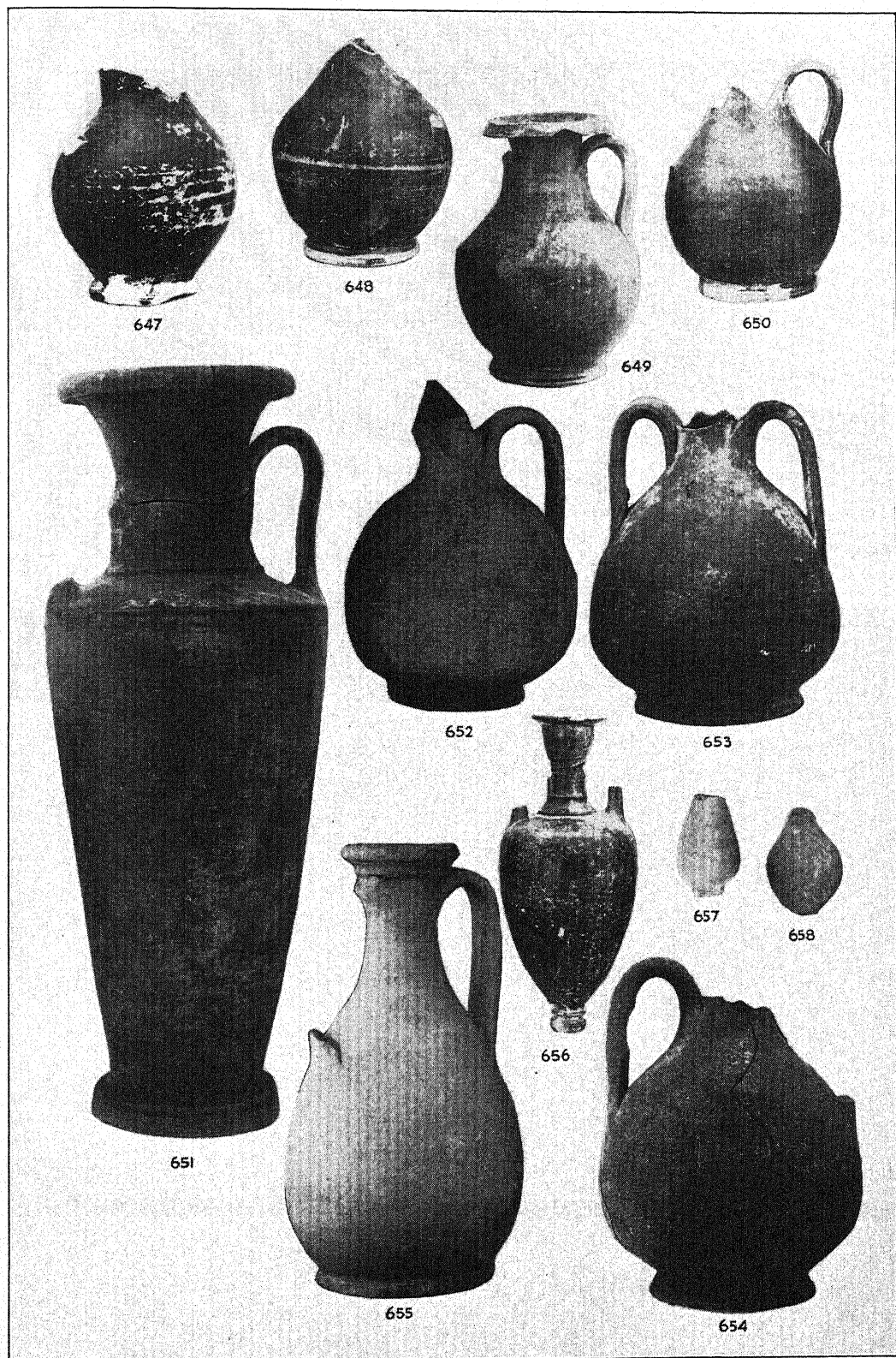


Black Plates with Stamped Designs.

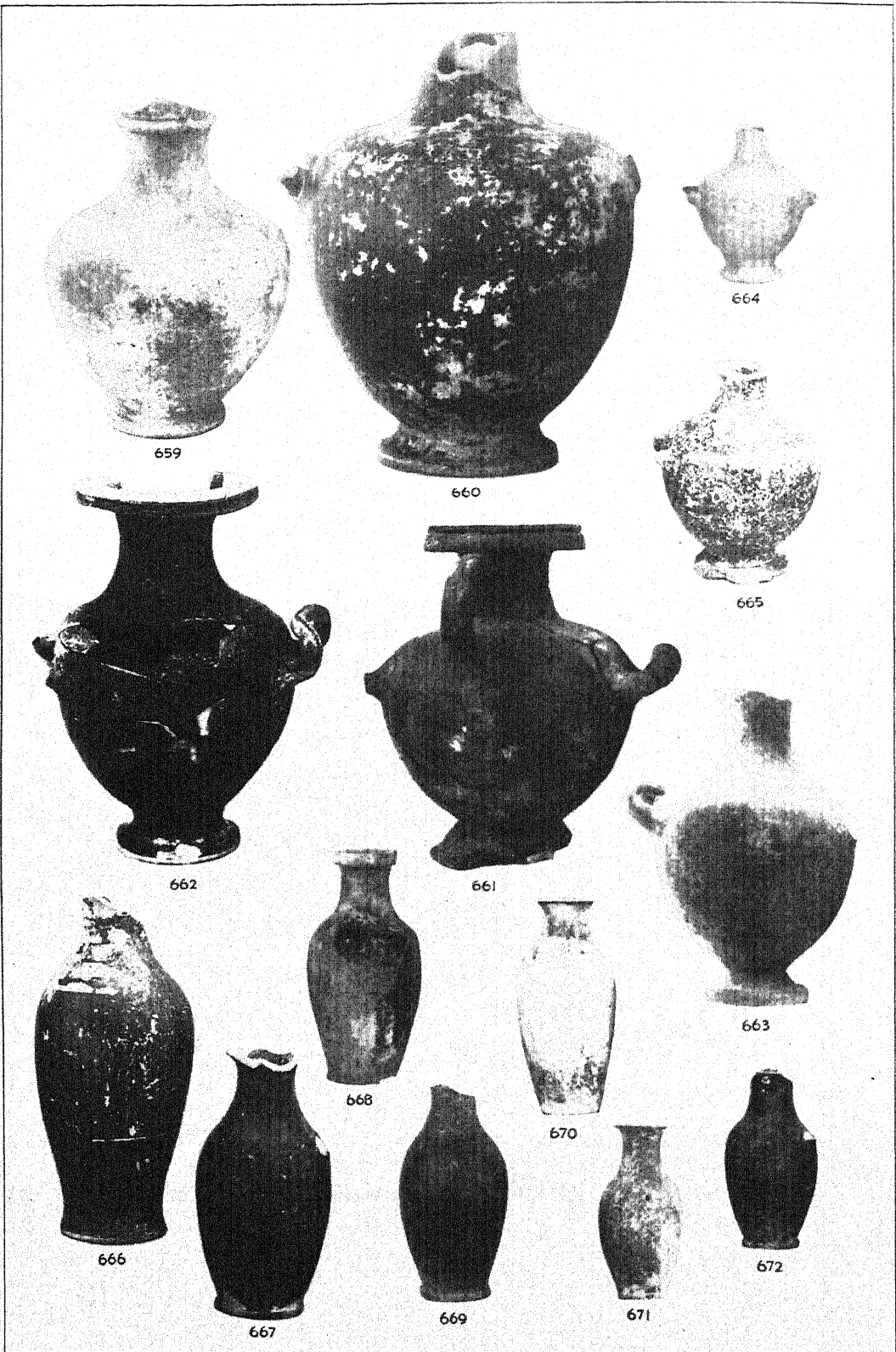


Plain Native Olynthian Amphoras.

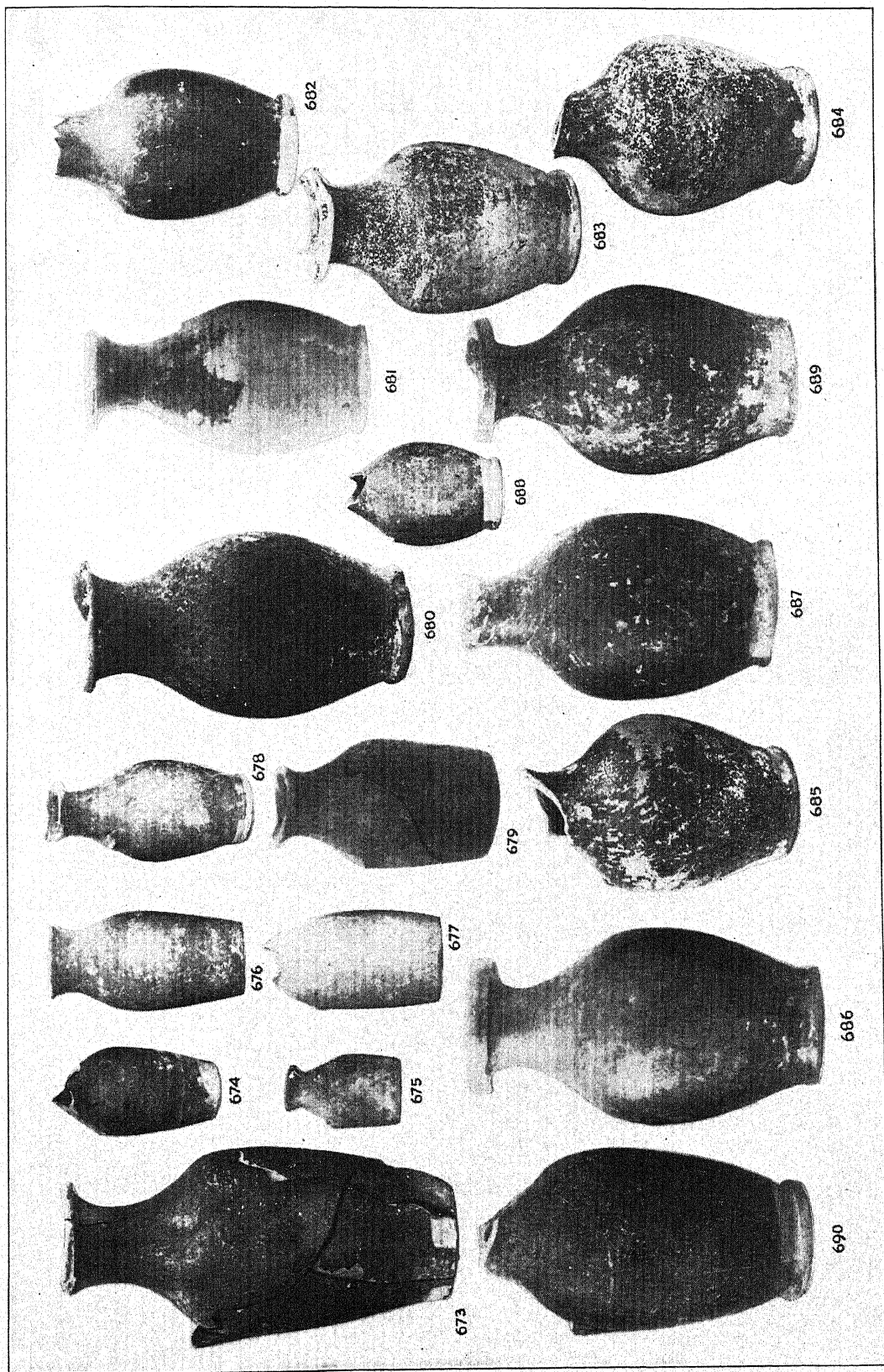




Plain Native Olynthian Amphoras.

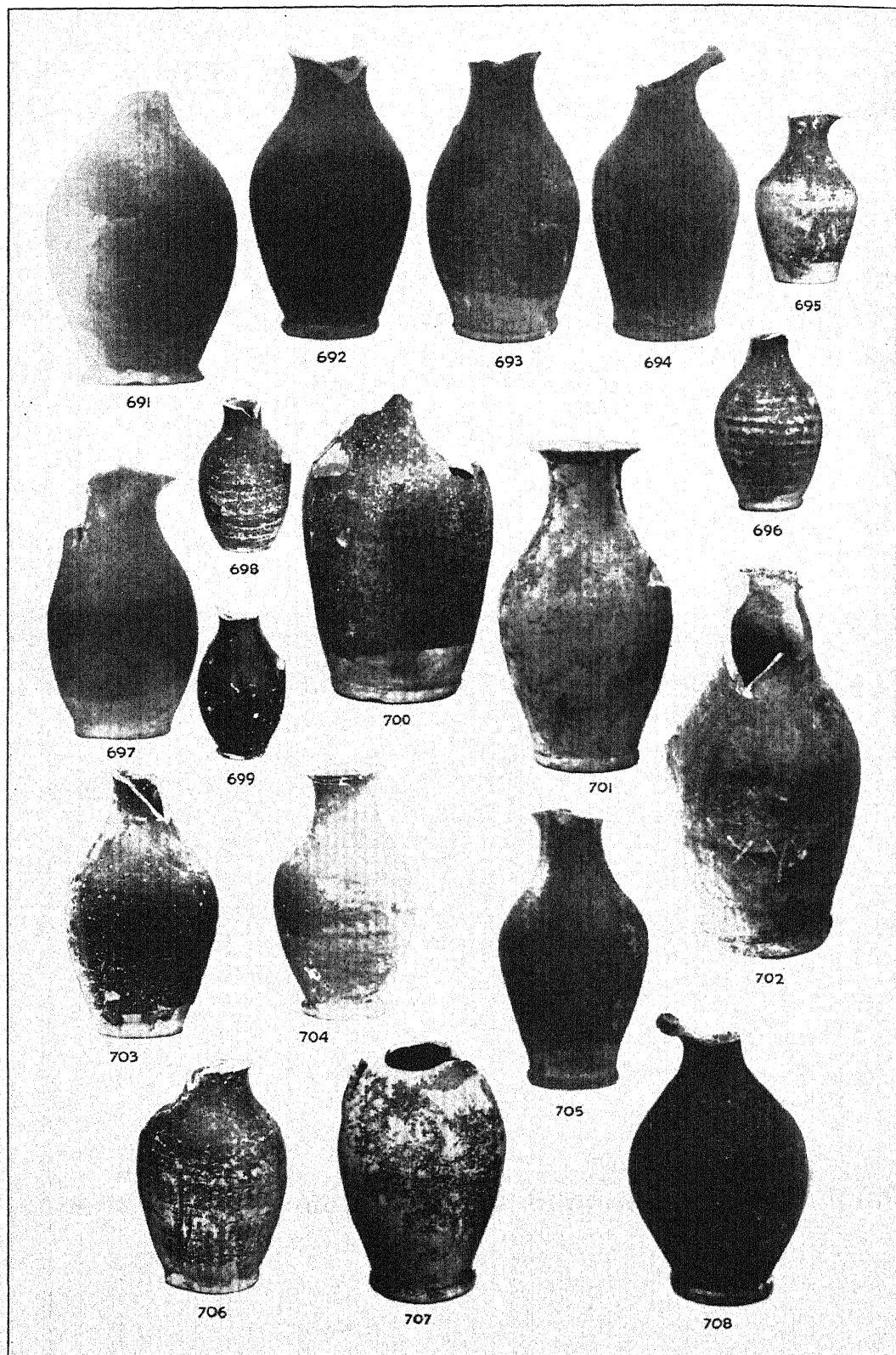


Native Olynthian Hydrias and Jugs of Fifth Century B.C. or Early Fourth Century.

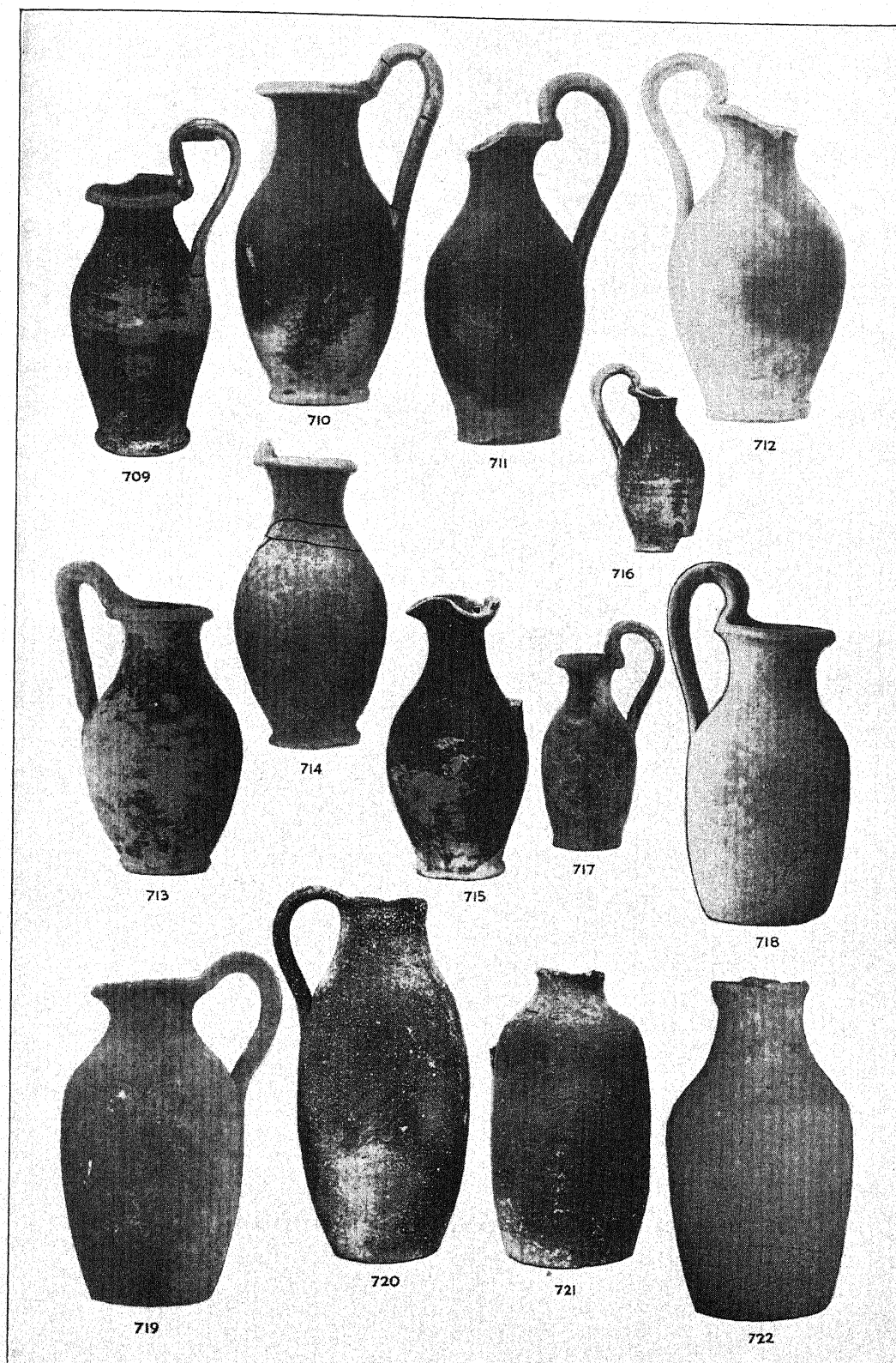


Native Olynthian One-Handled Jugs of Fifth Century B. C.



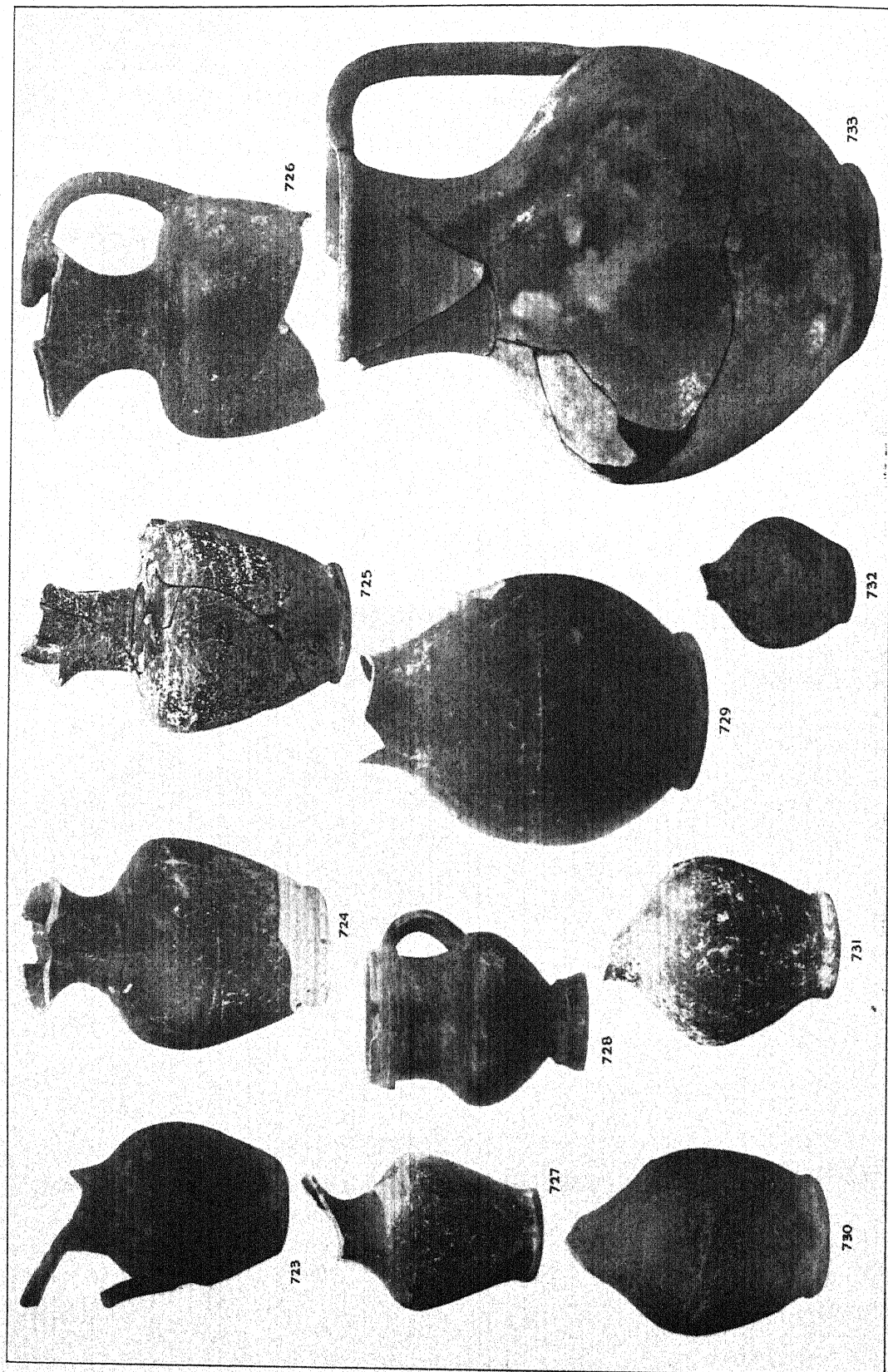


Native Olynthian One-Handled Jugs.

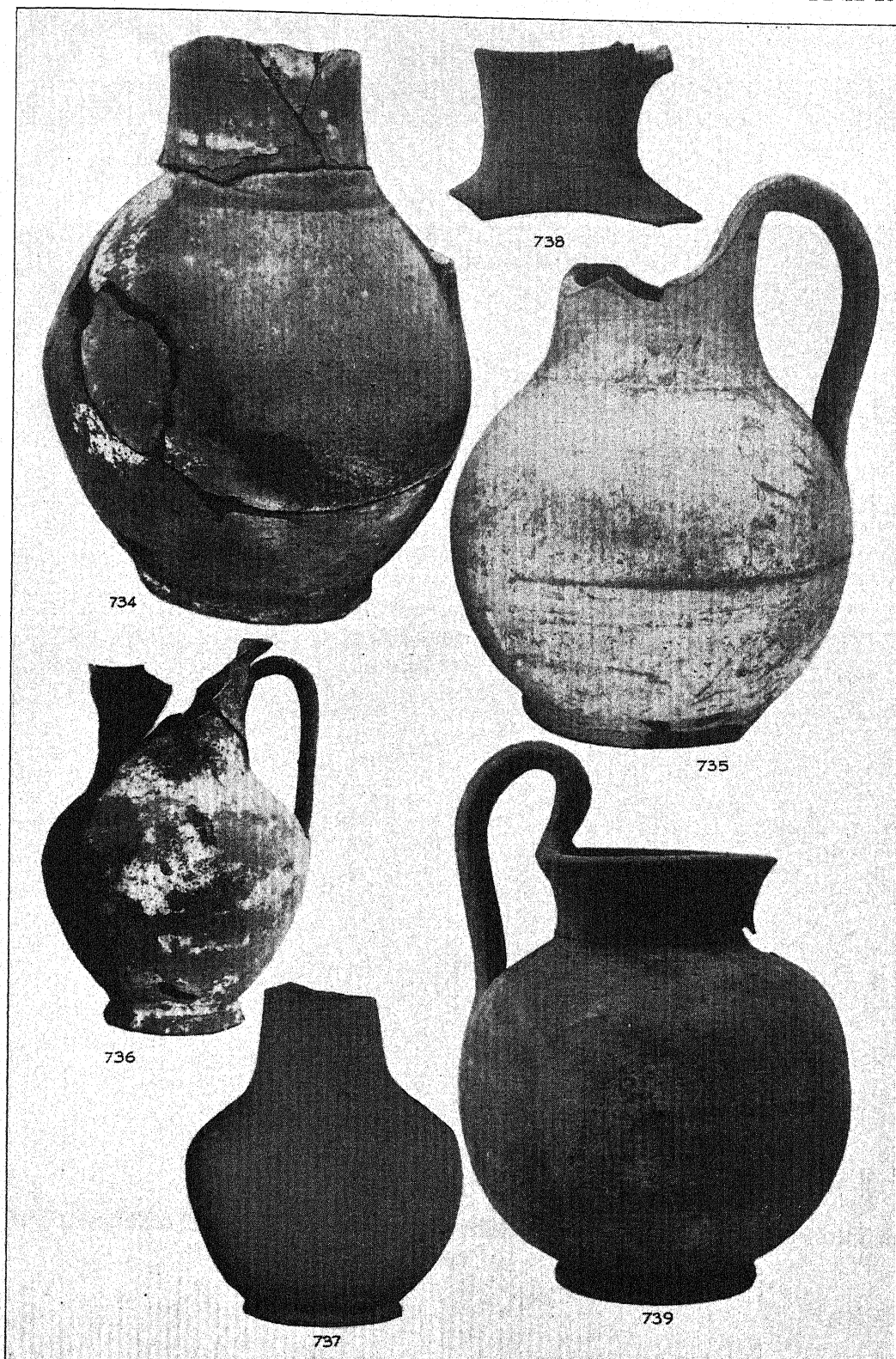


Native Olynthian Oenoches of Fifth or Early Fourth Century B. C.

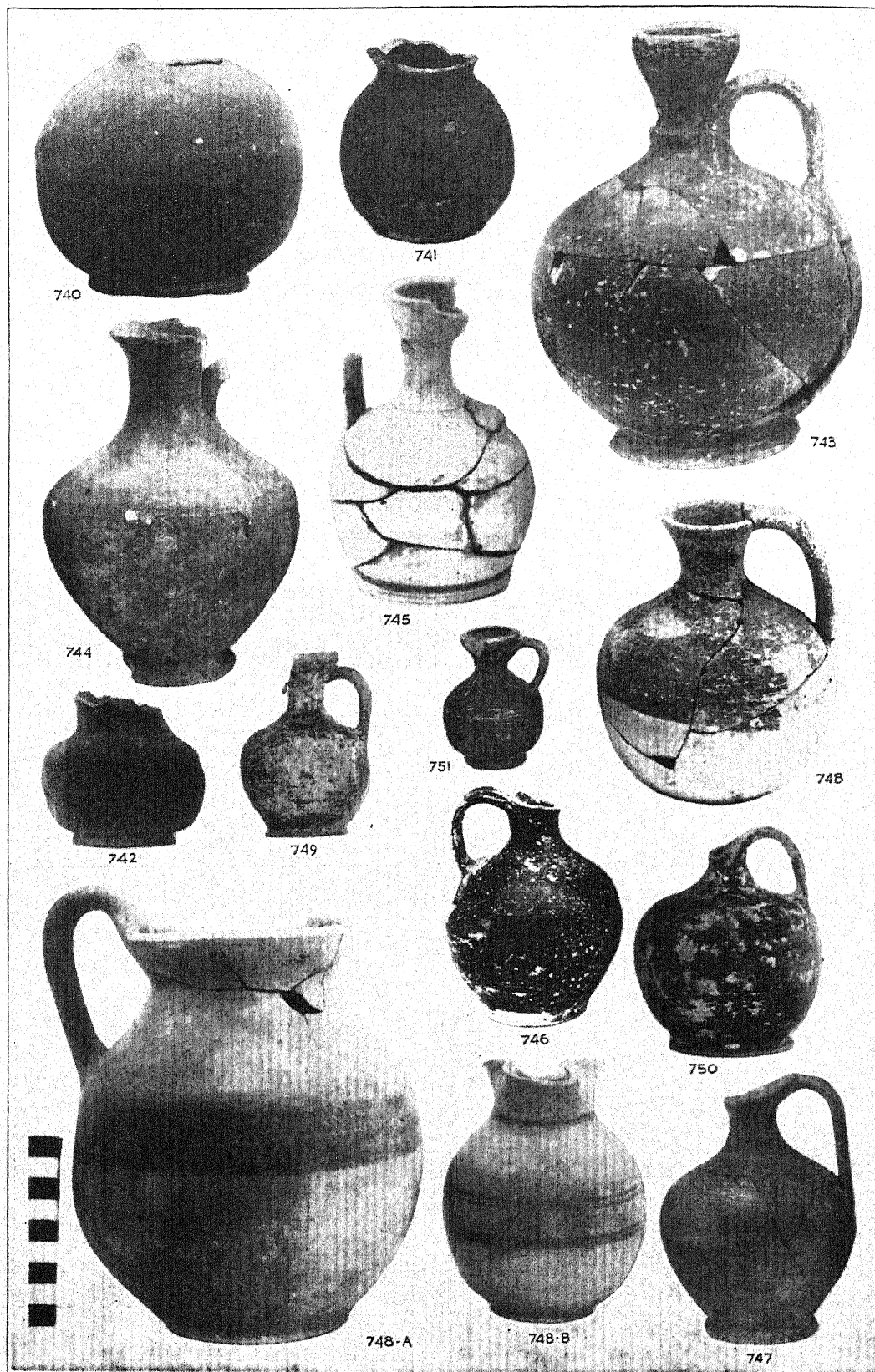




Native Olynthian Oenoechoes of Late Fifth or Early Fourth Century B. C.

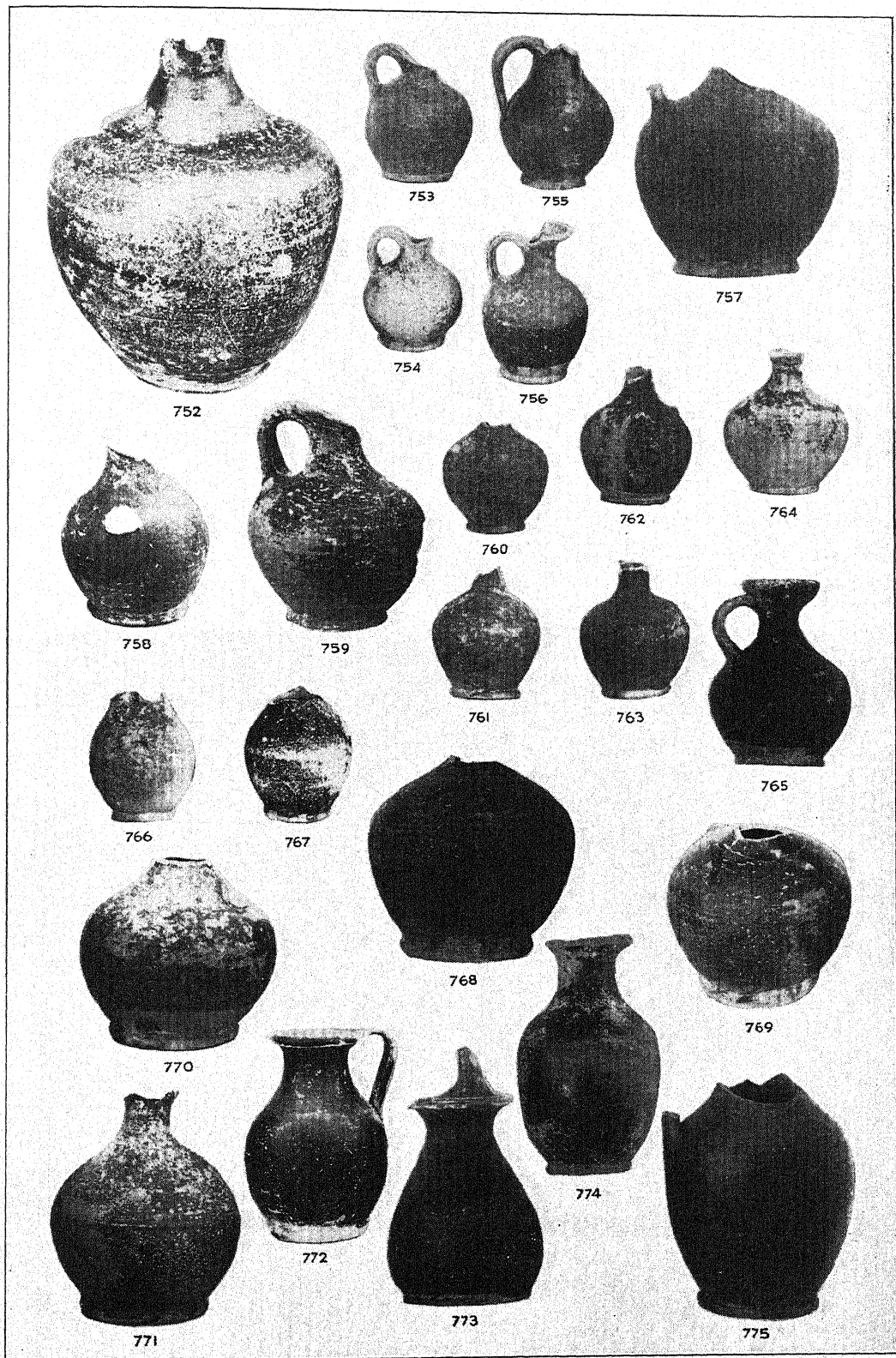


Native Olynthian Oenoches of Late Fifth or Early Fourth Century B. C.



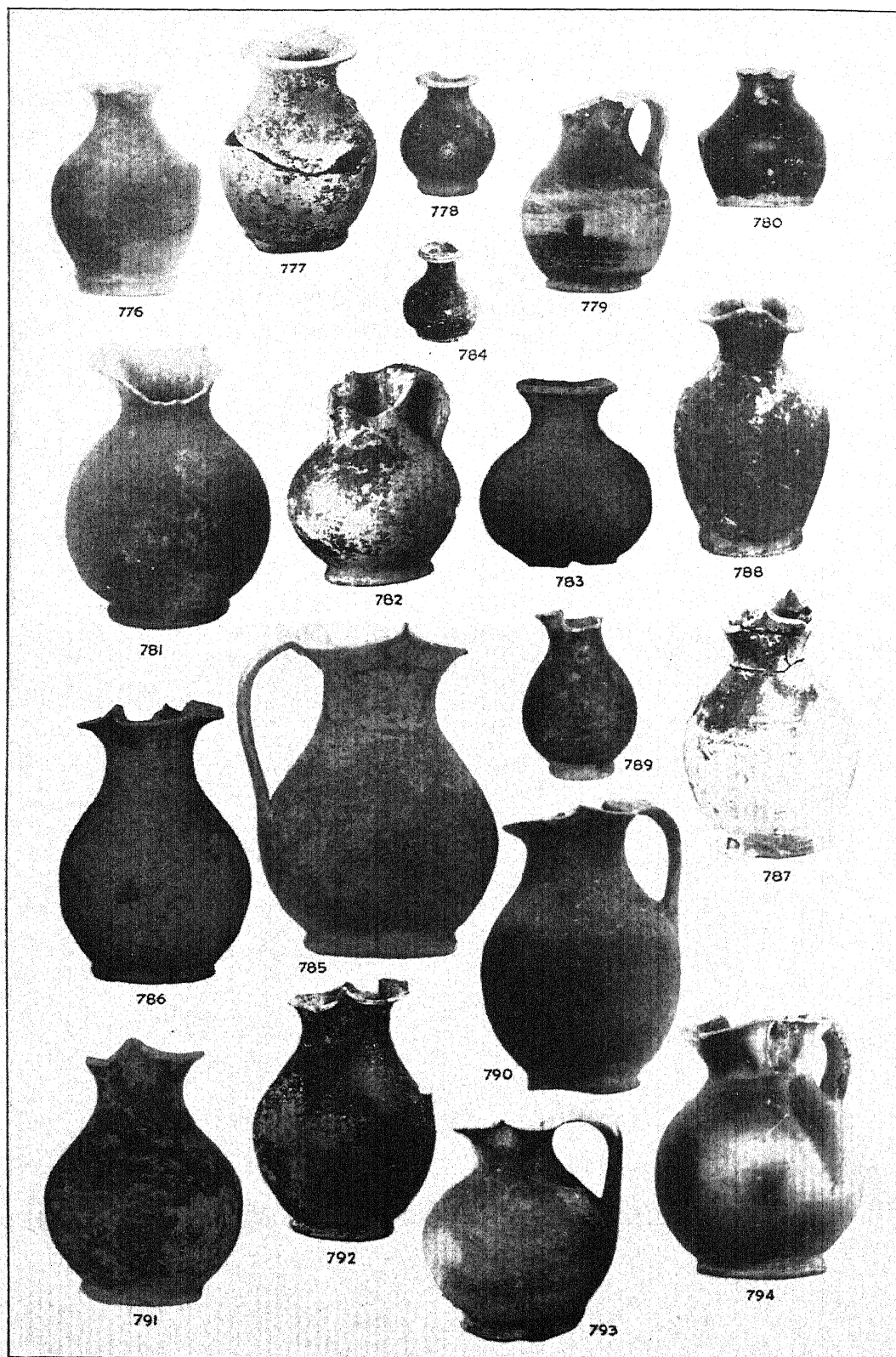
Native Olynthian One-Handled Jugs and Hydria (744),  
Late Fifth or Early Fourth Century B. C.



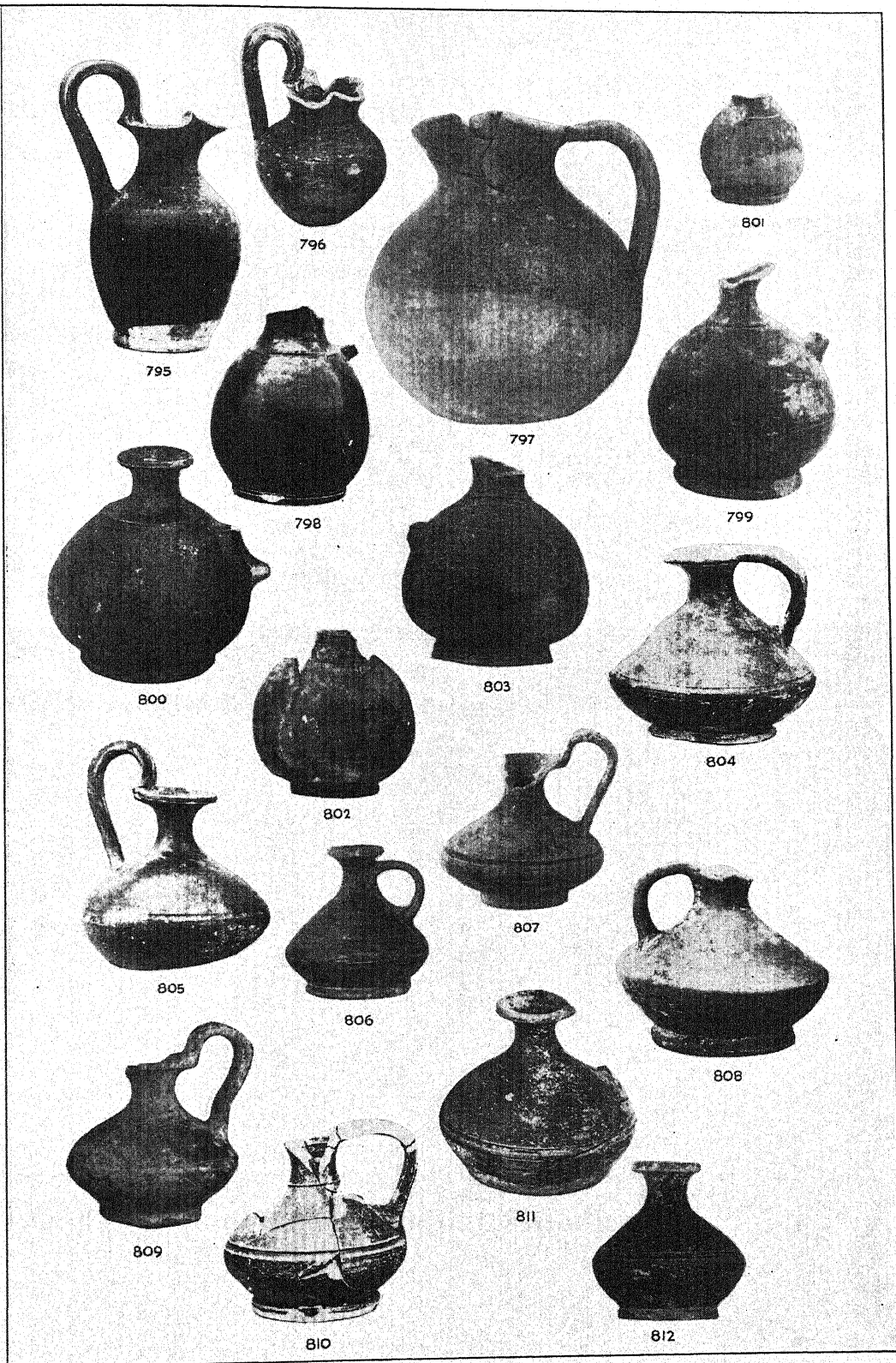


Native Olynthian Pitchers.

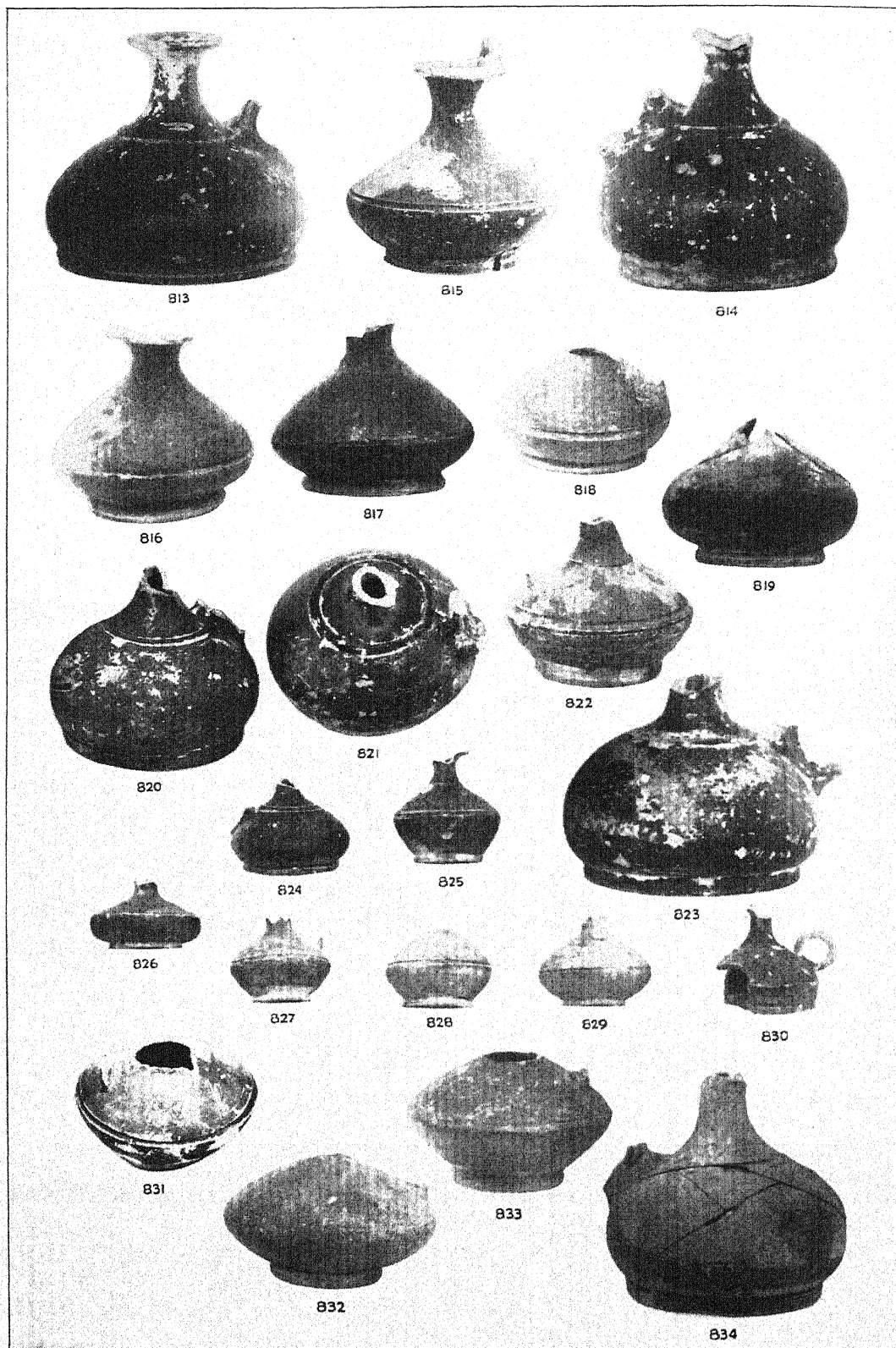




Plain Black Olynthian Oenochoae.

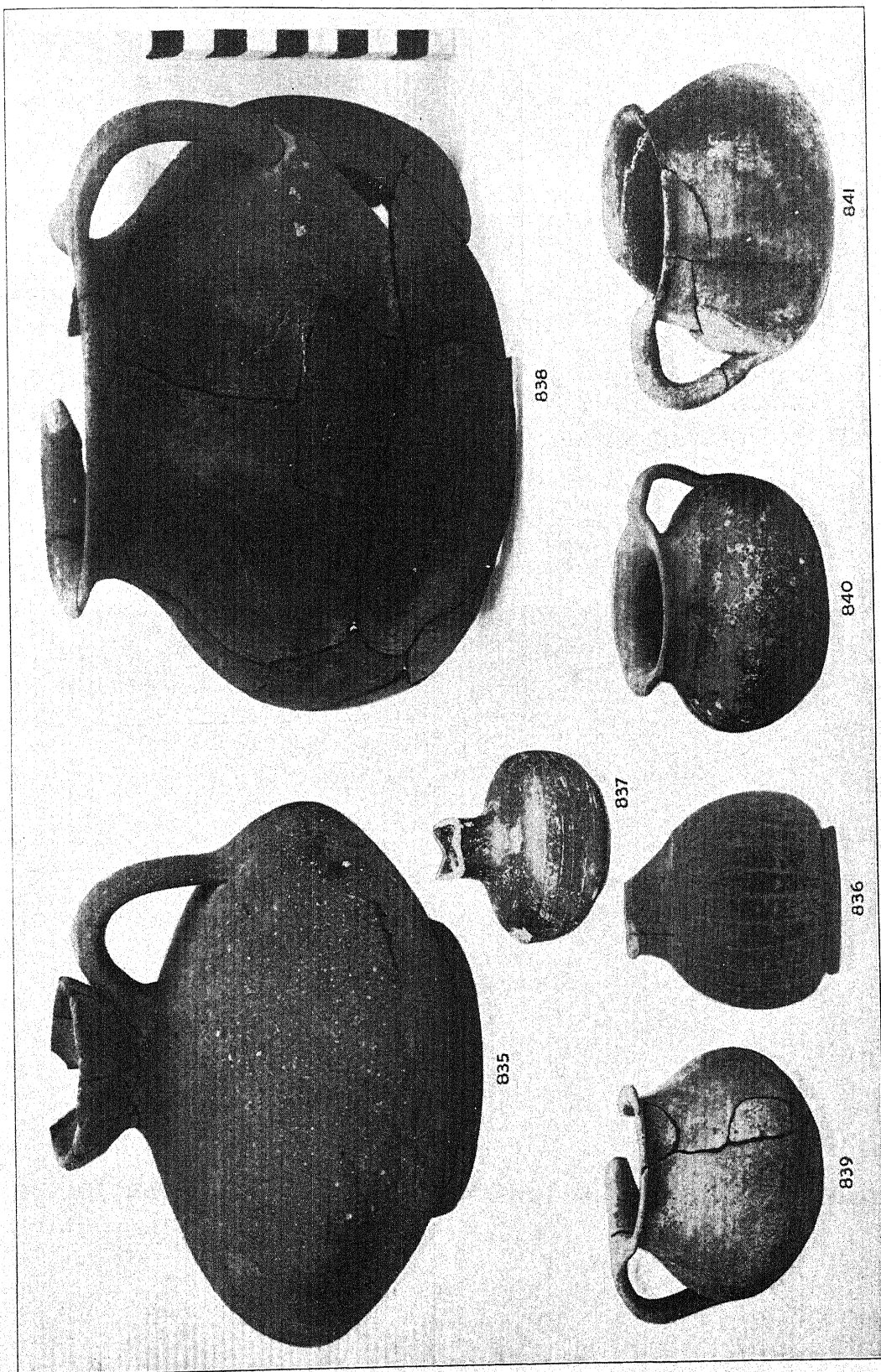


Native Olynthian Oenochoae and Lagynoi of Late Fifth or Early Fourth Century B. C.



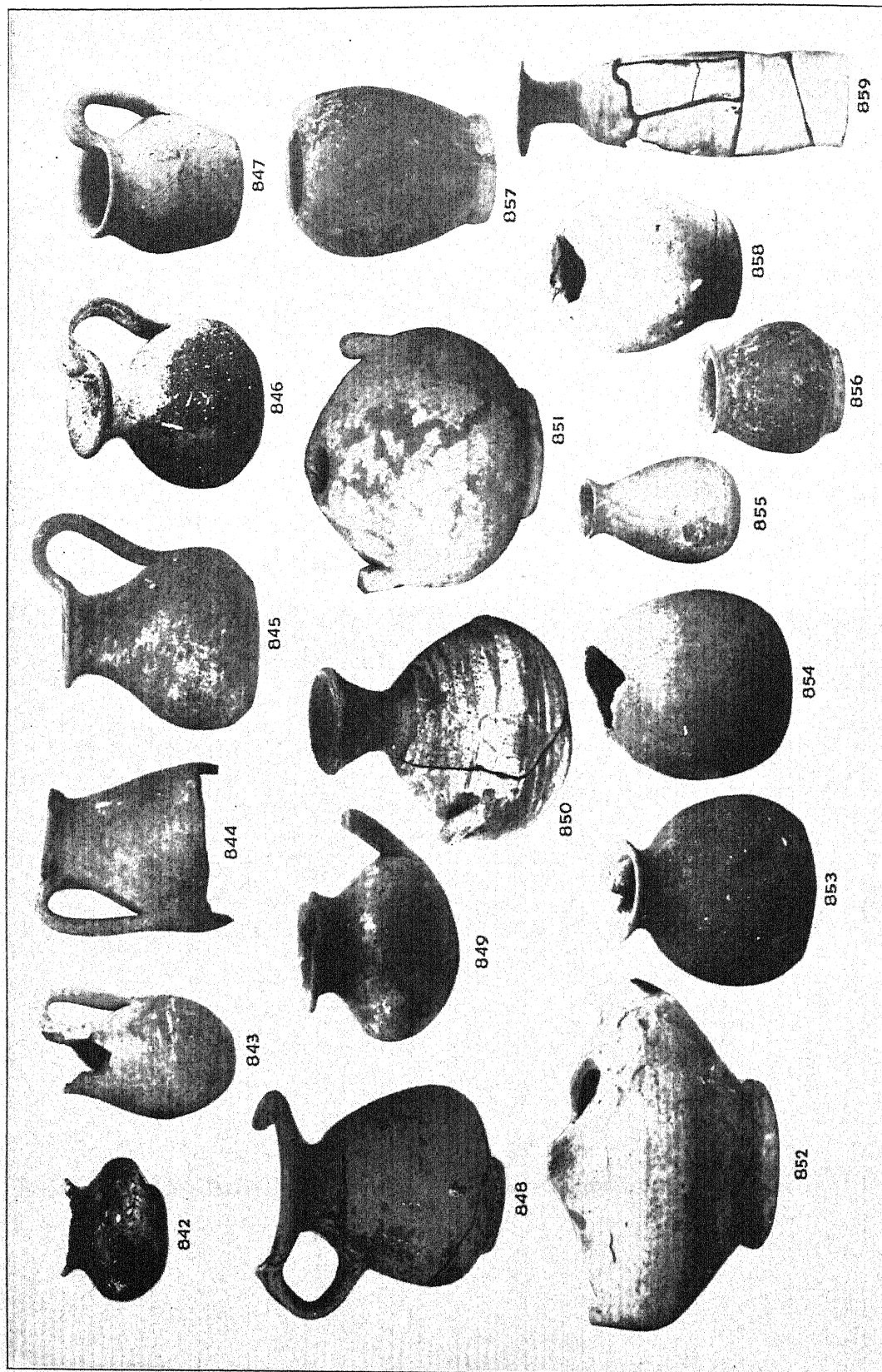
Olynthian Lagynoi of Fourth Century B. C.



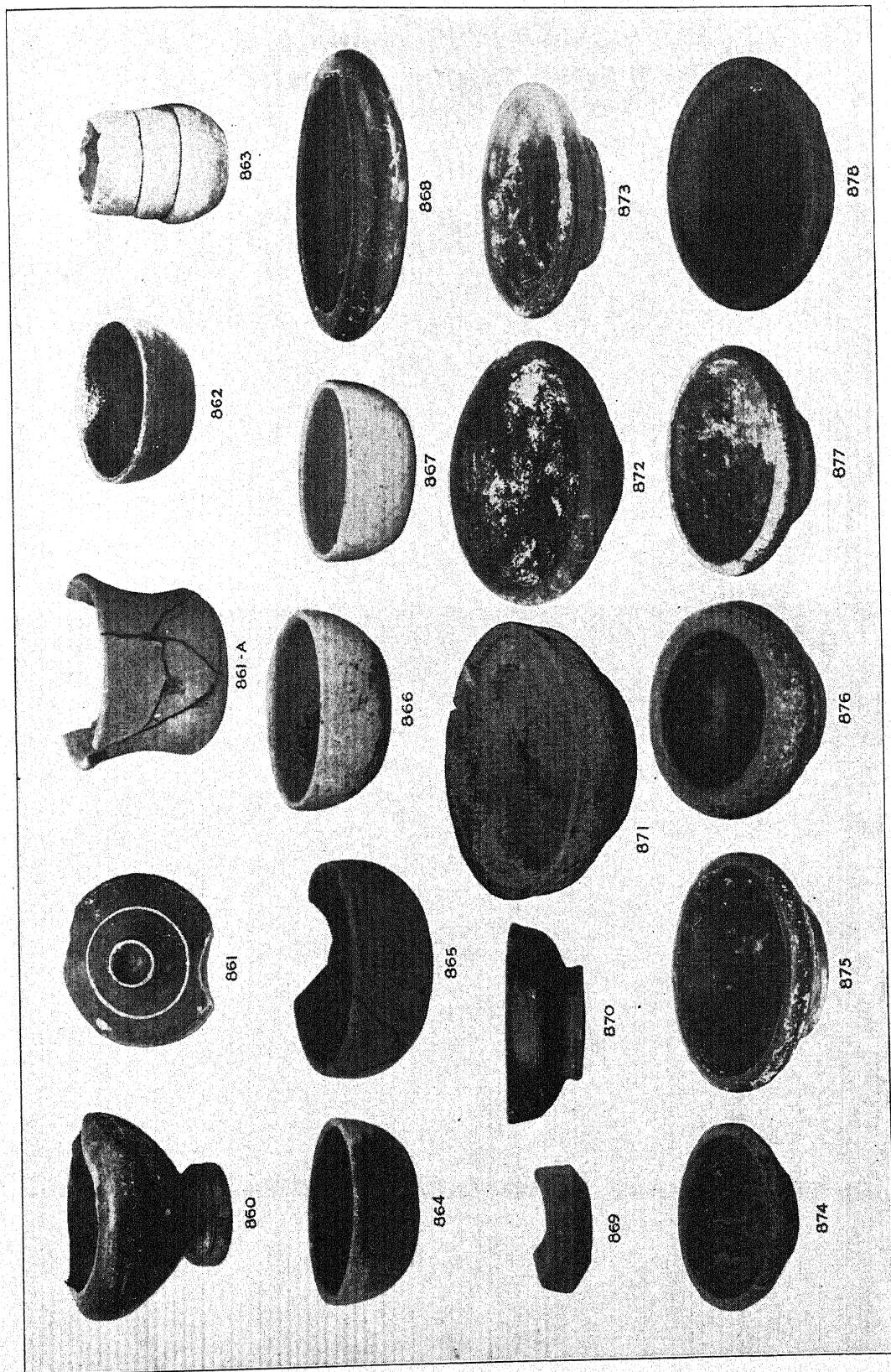


Plain Vases From Olynthus.

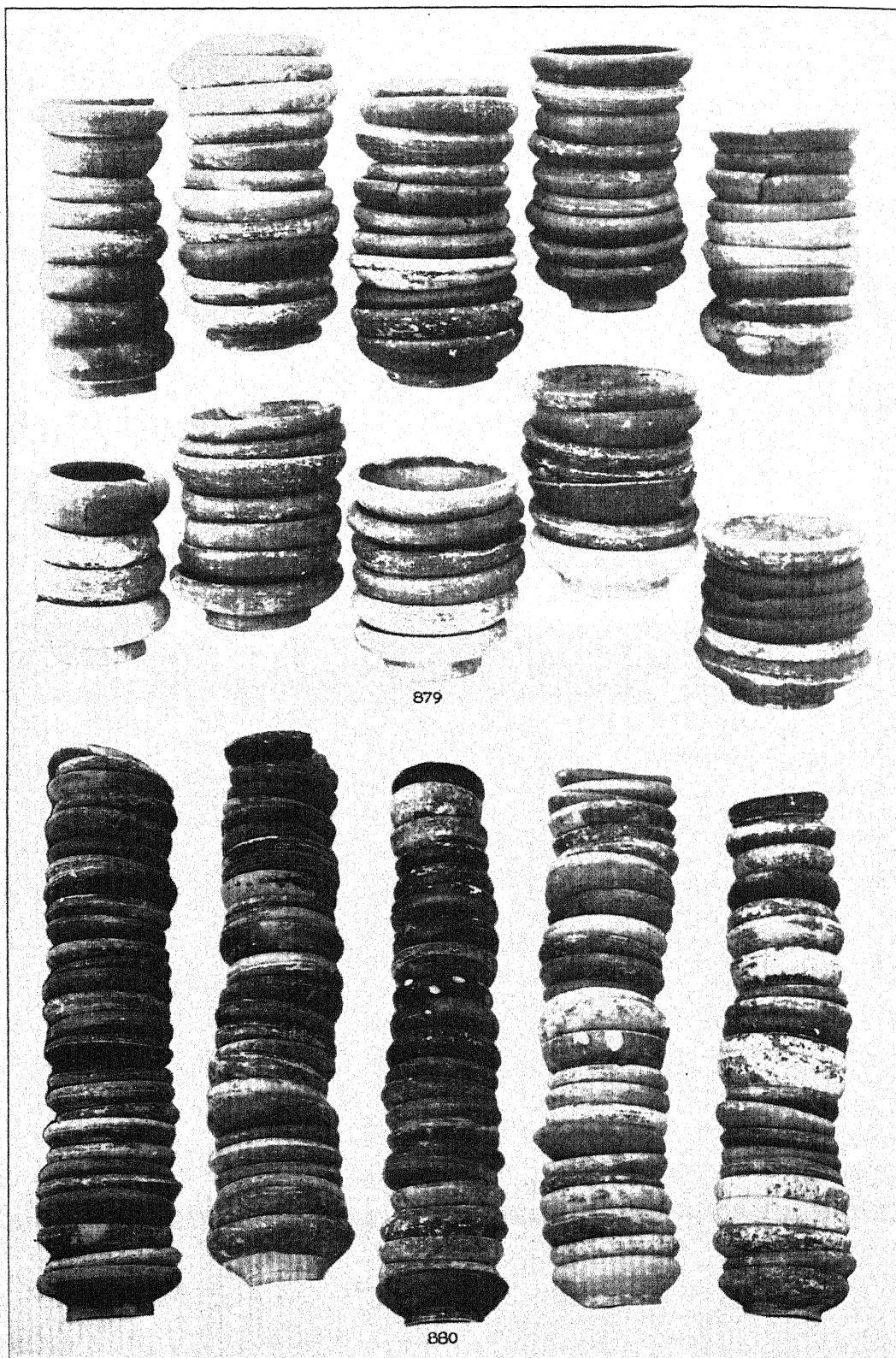




Various Plain Vases From Olynthus.

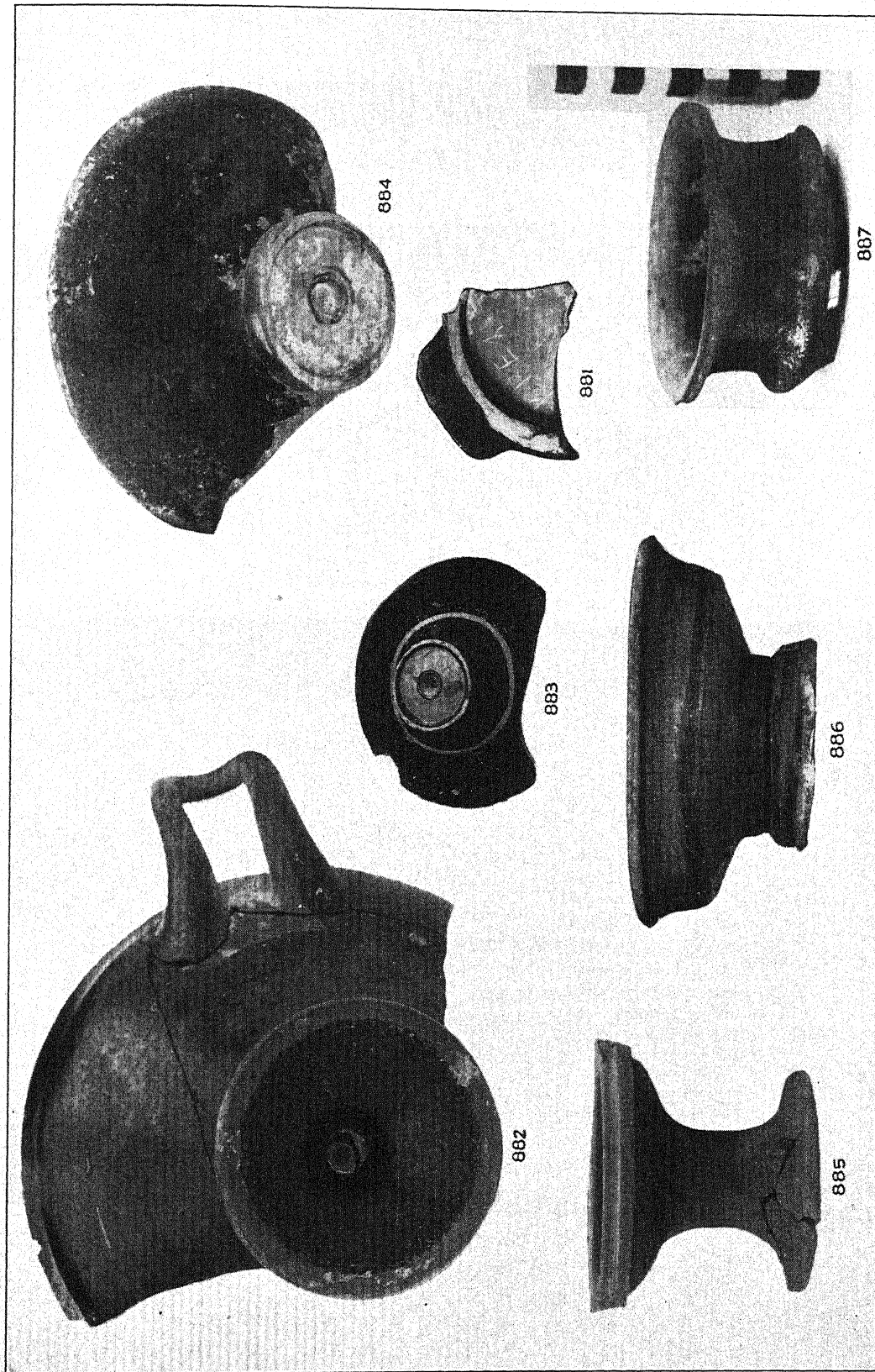


Plain Black Bowls From Olynthus. (861 A was omitted by mistake from the Pre-Persian Ware. Cf. Pl. 43.)



Native Olynthian Saucers of Late Fifth or Fourth Century B. C.





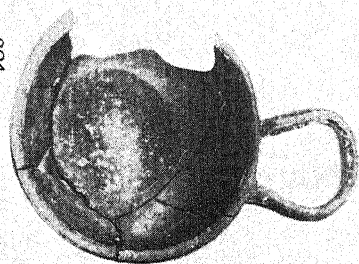
Olythian Cylices and Bowls of Fourth Century B. C.



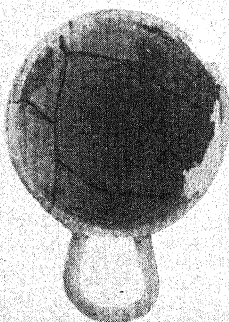


Stands and One-Handled Bowls.

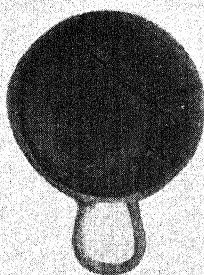
One-Handled Olynthian Bowls.



904



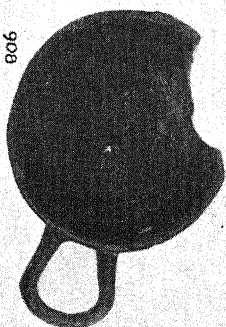
905



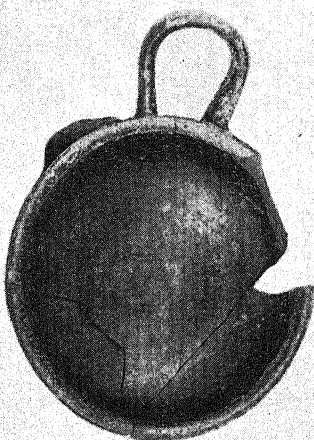
906



907



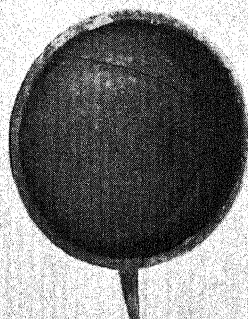
908



909



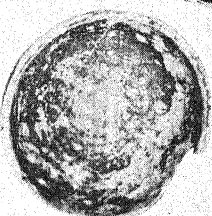
910



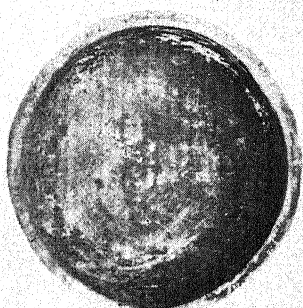
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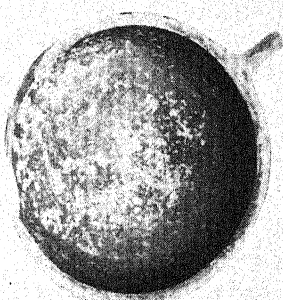
912



914



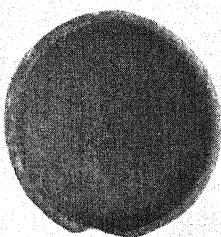
915



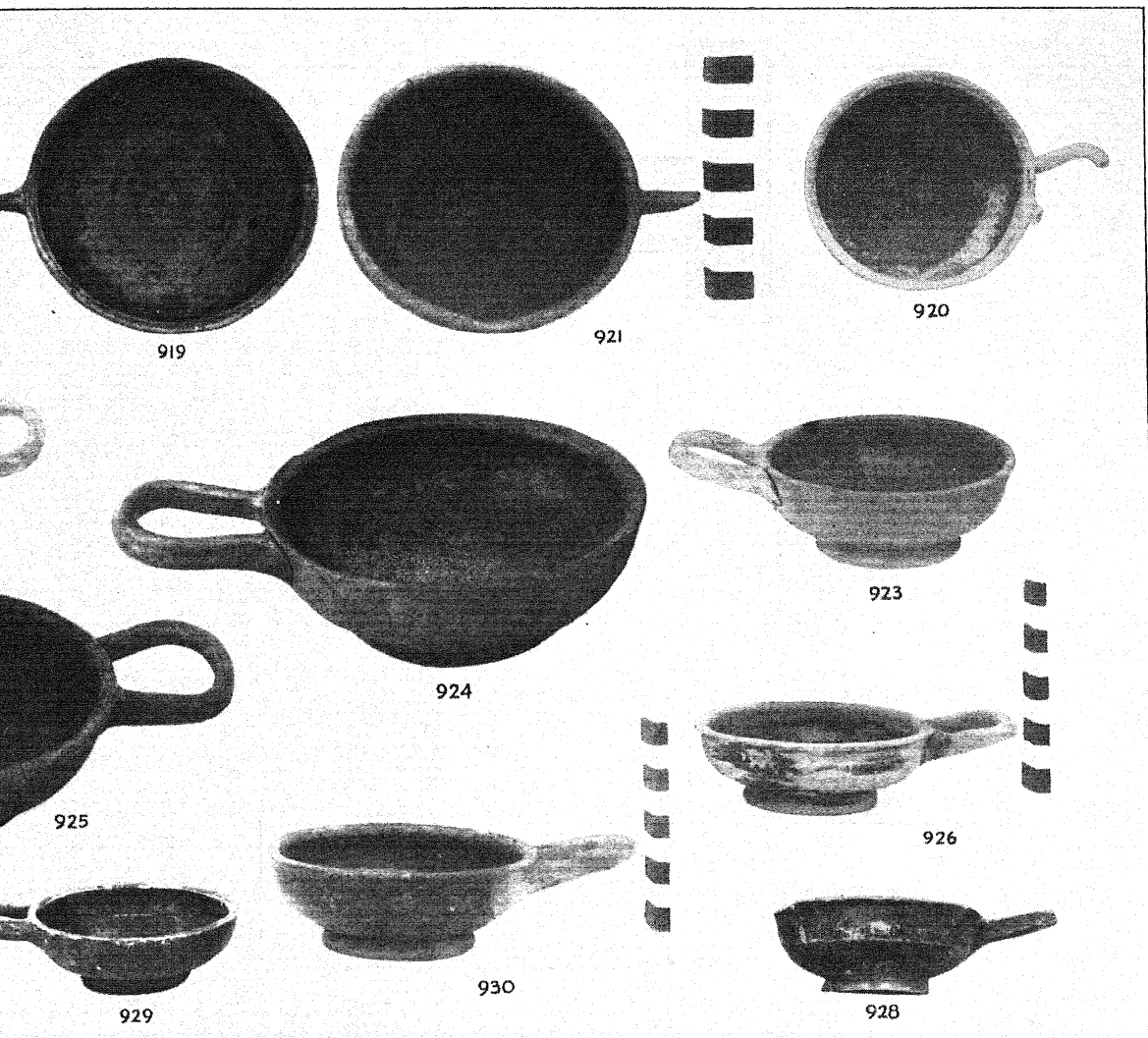
916



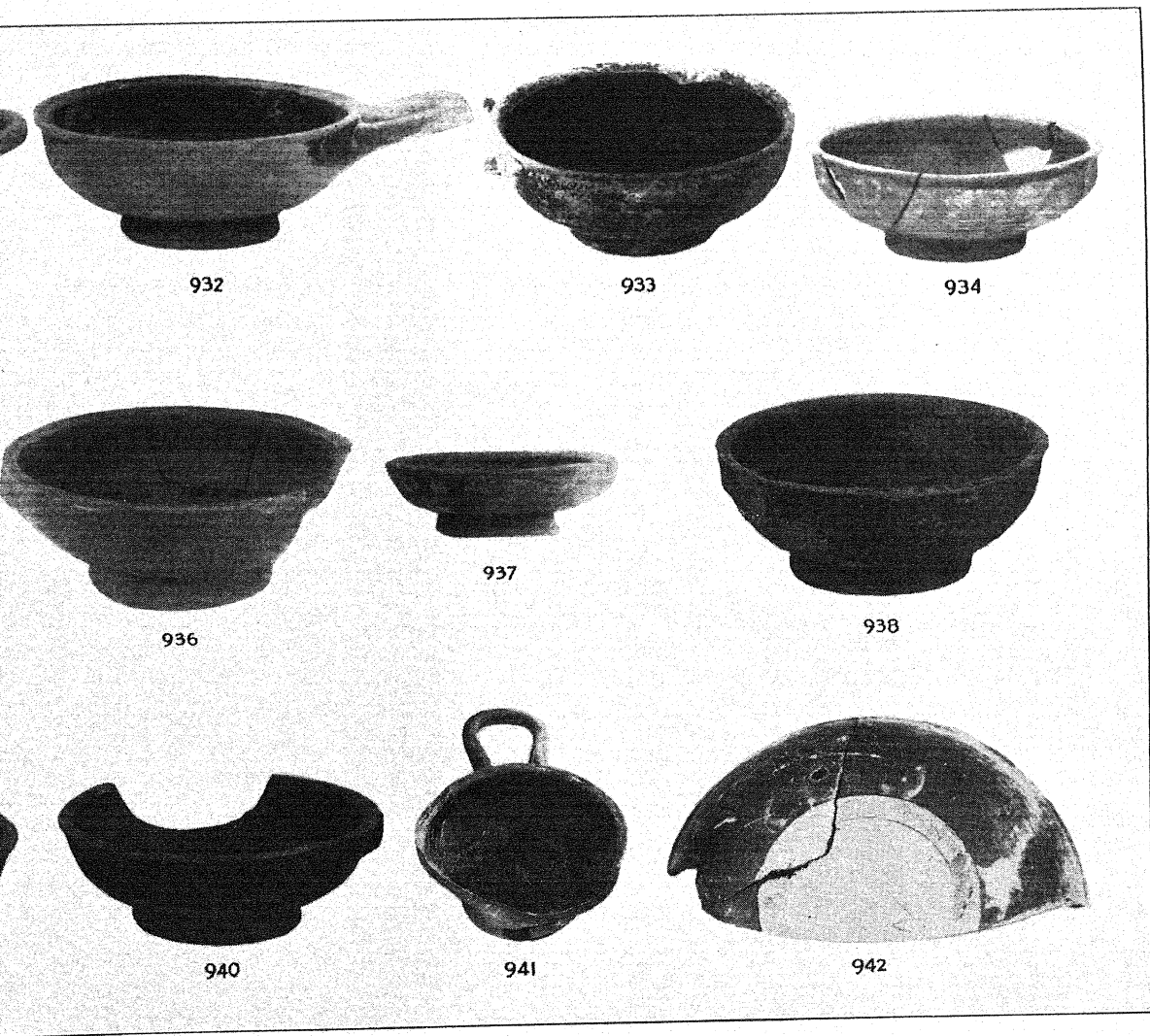
917



913

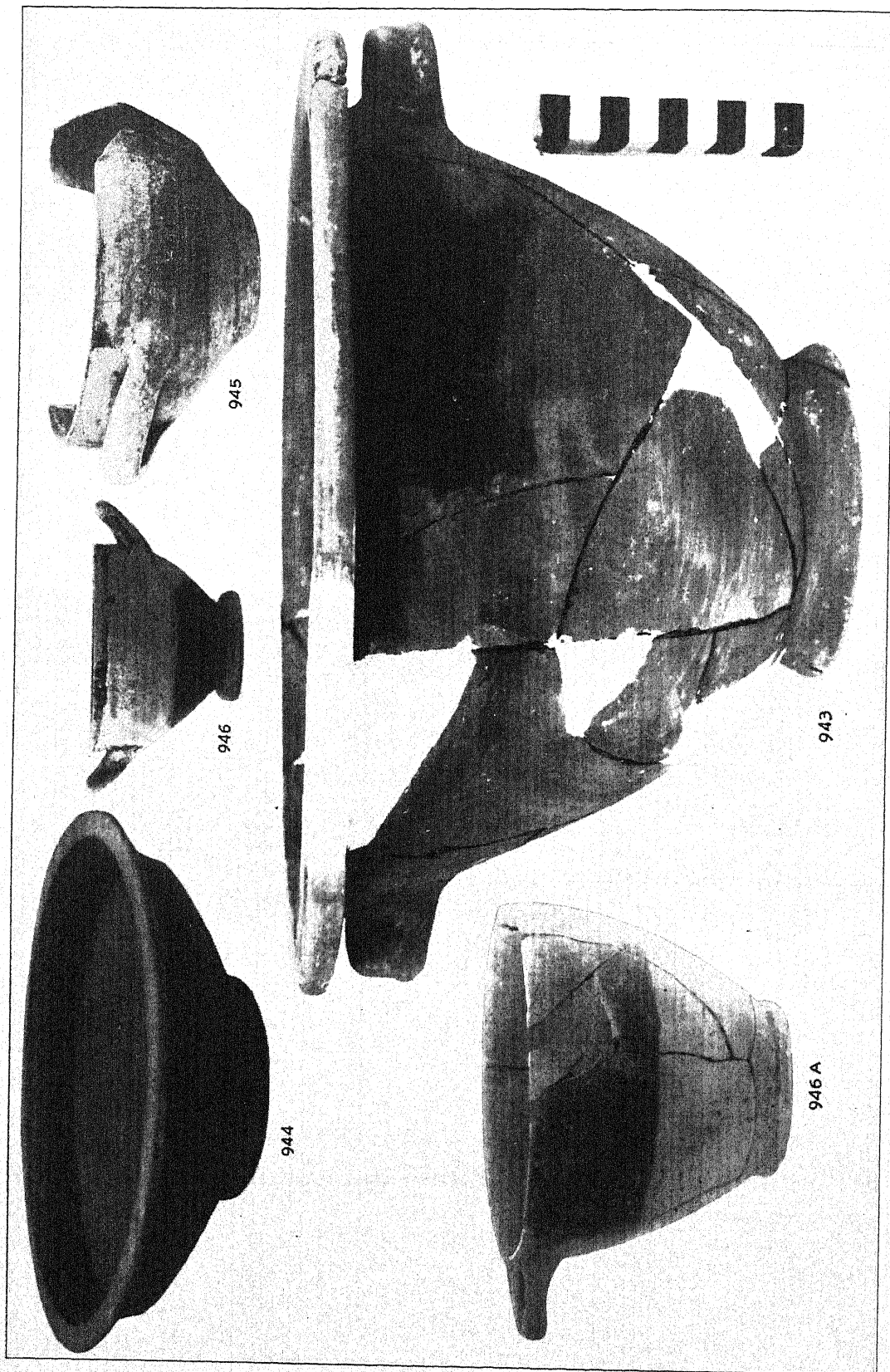


One-Handled Olynthian Bowls.

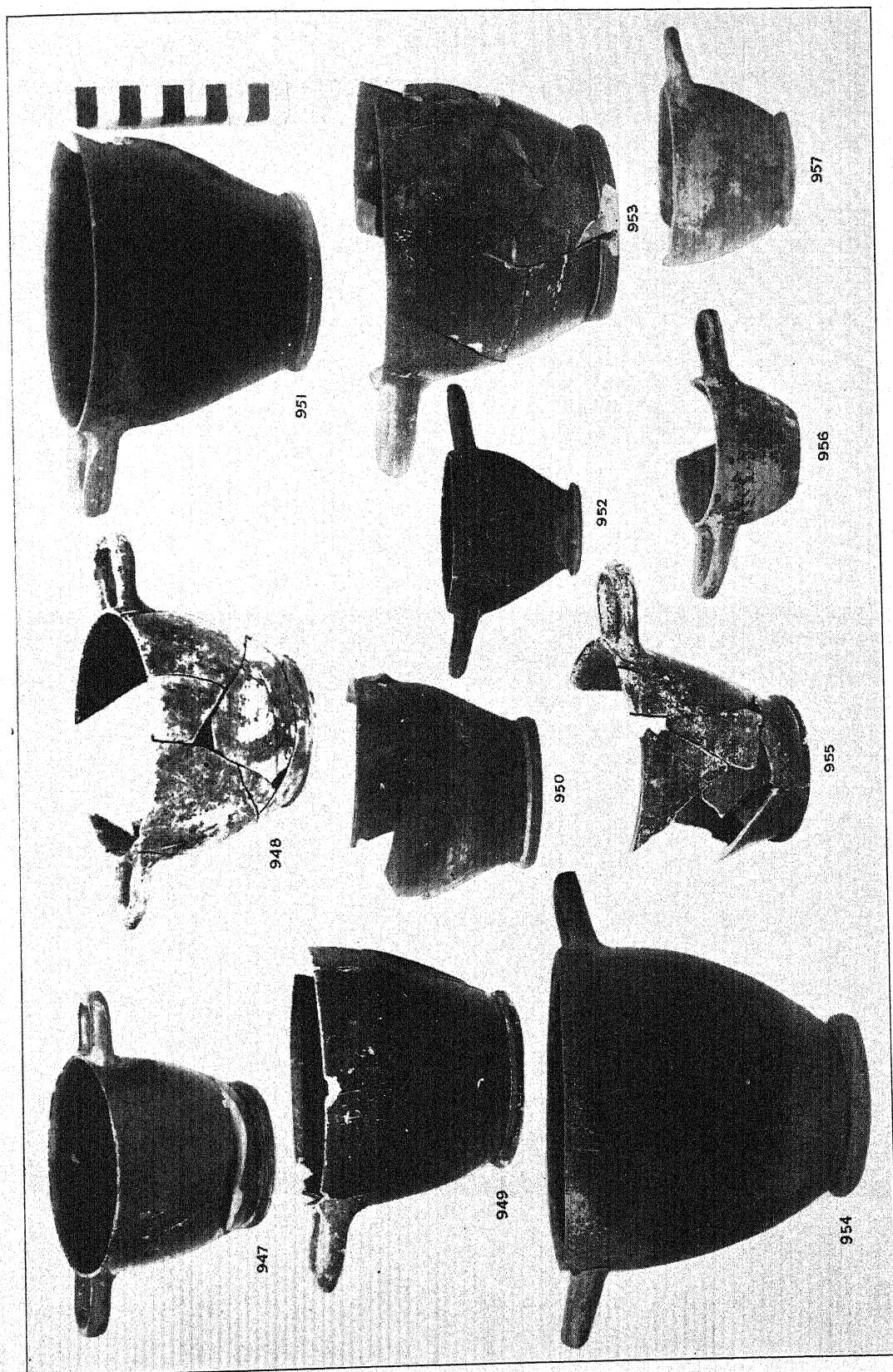


Olynthian One-Handled Bowls of Fourth Century B. C.

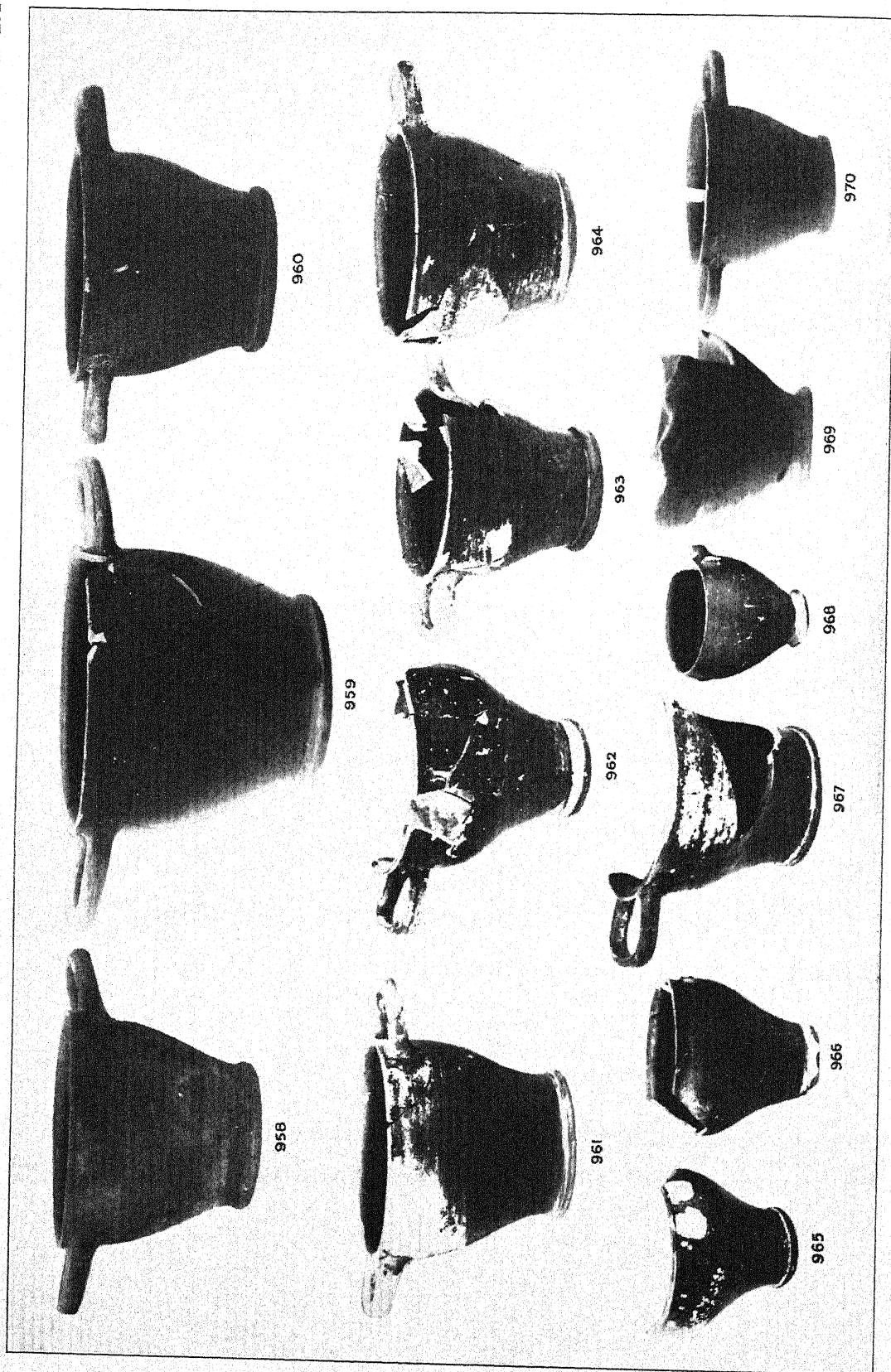




Native Olynthian Two-Handled Bowls of Late Fifth or Fourth Century B. C.

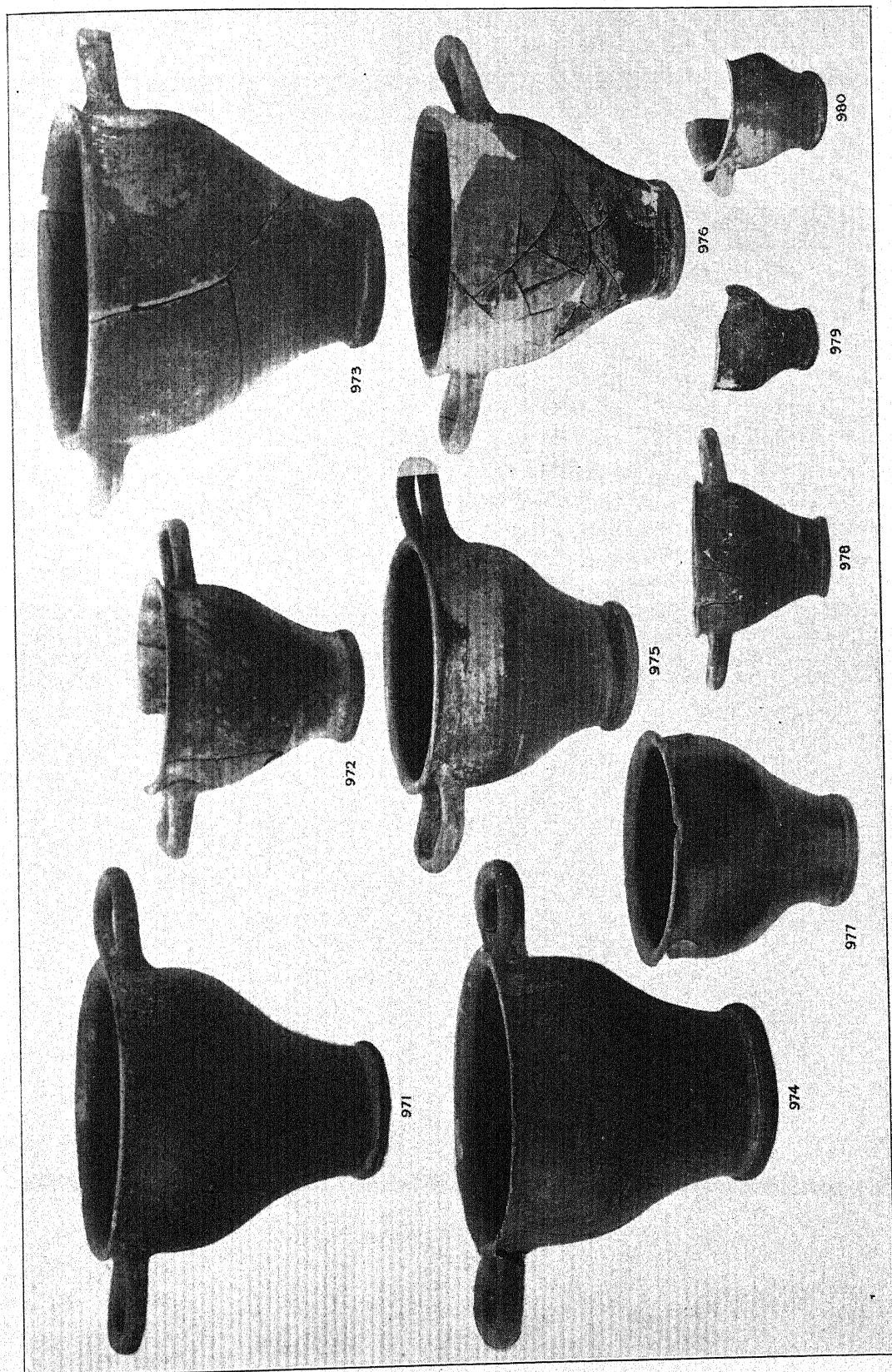


Black Scyphi From Olynthus.



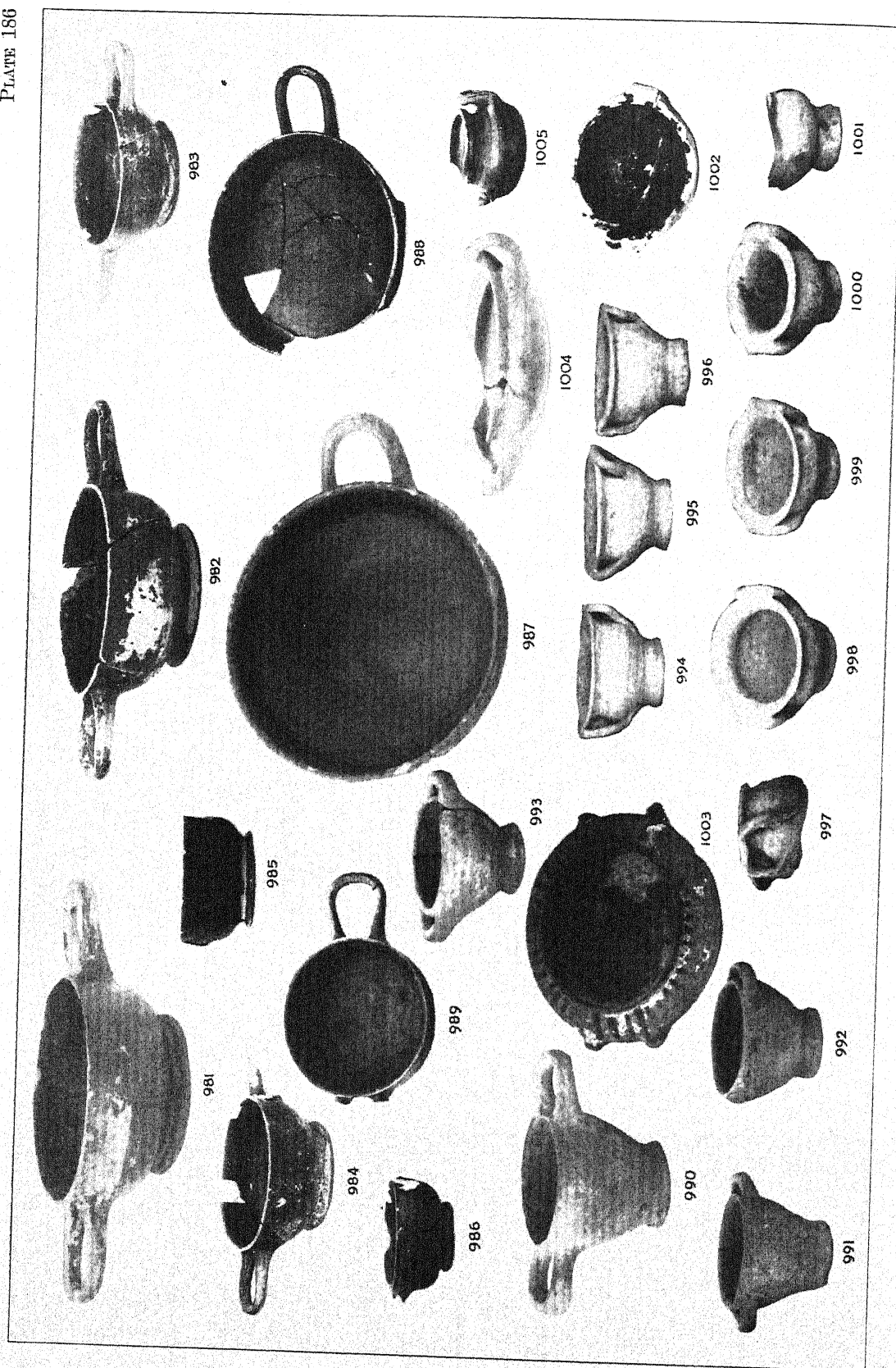
Black Seyphi From Olynthus.



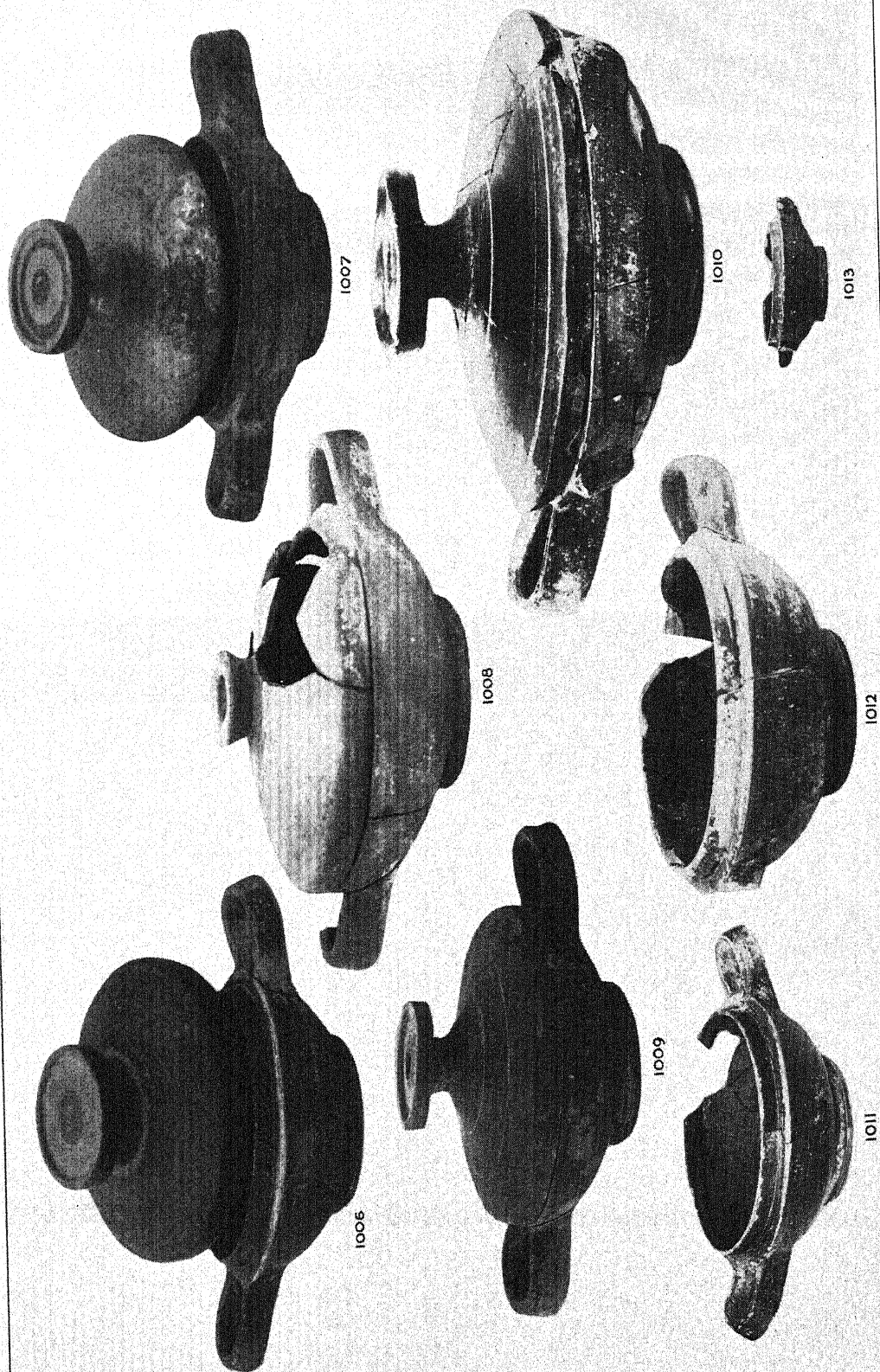


Black Olynthian Seyphi of the Fourth Century B. C.

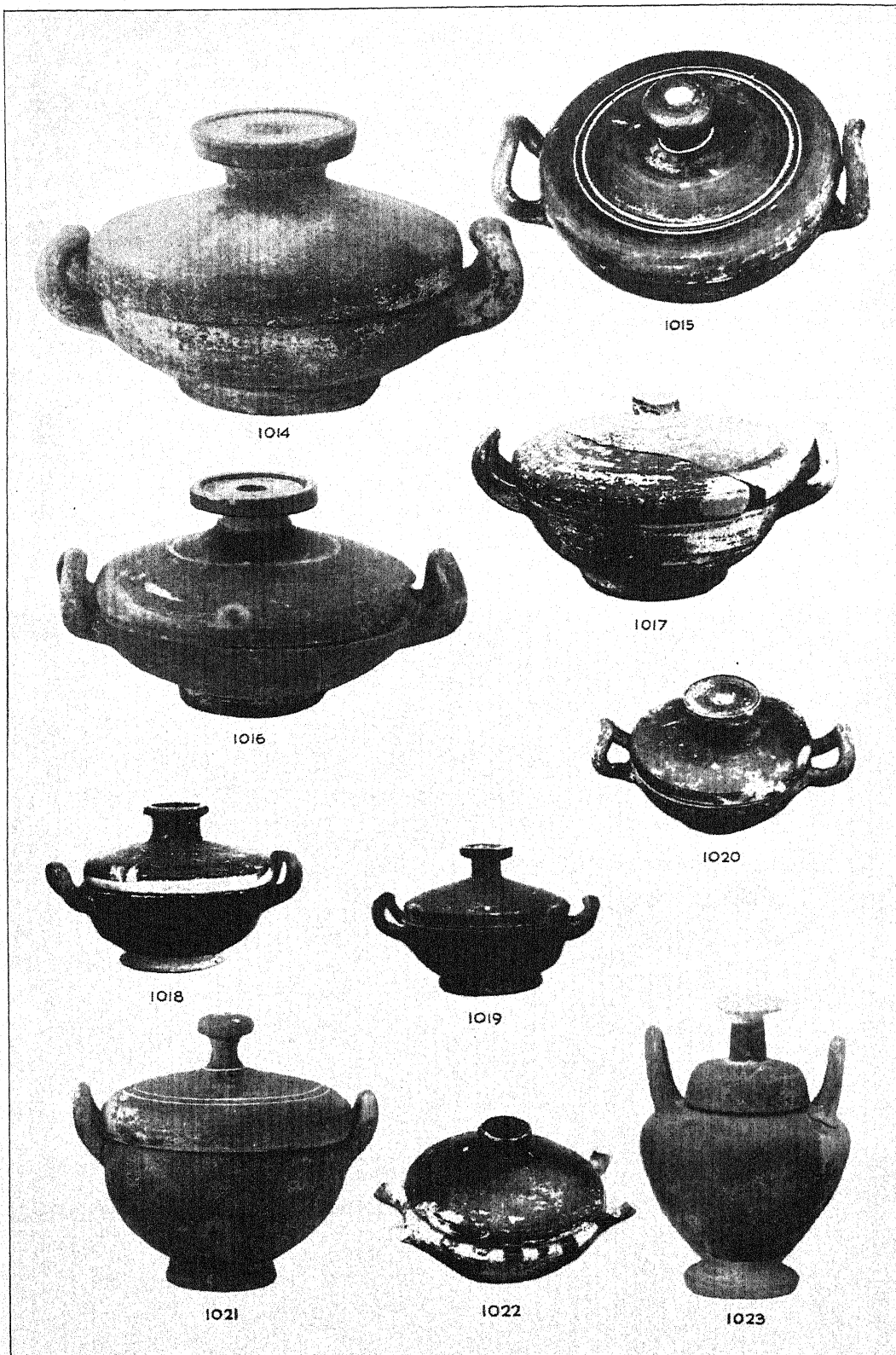




Two-Handled Bowls and "Coffee" Cups of the Fourth Century B. C.

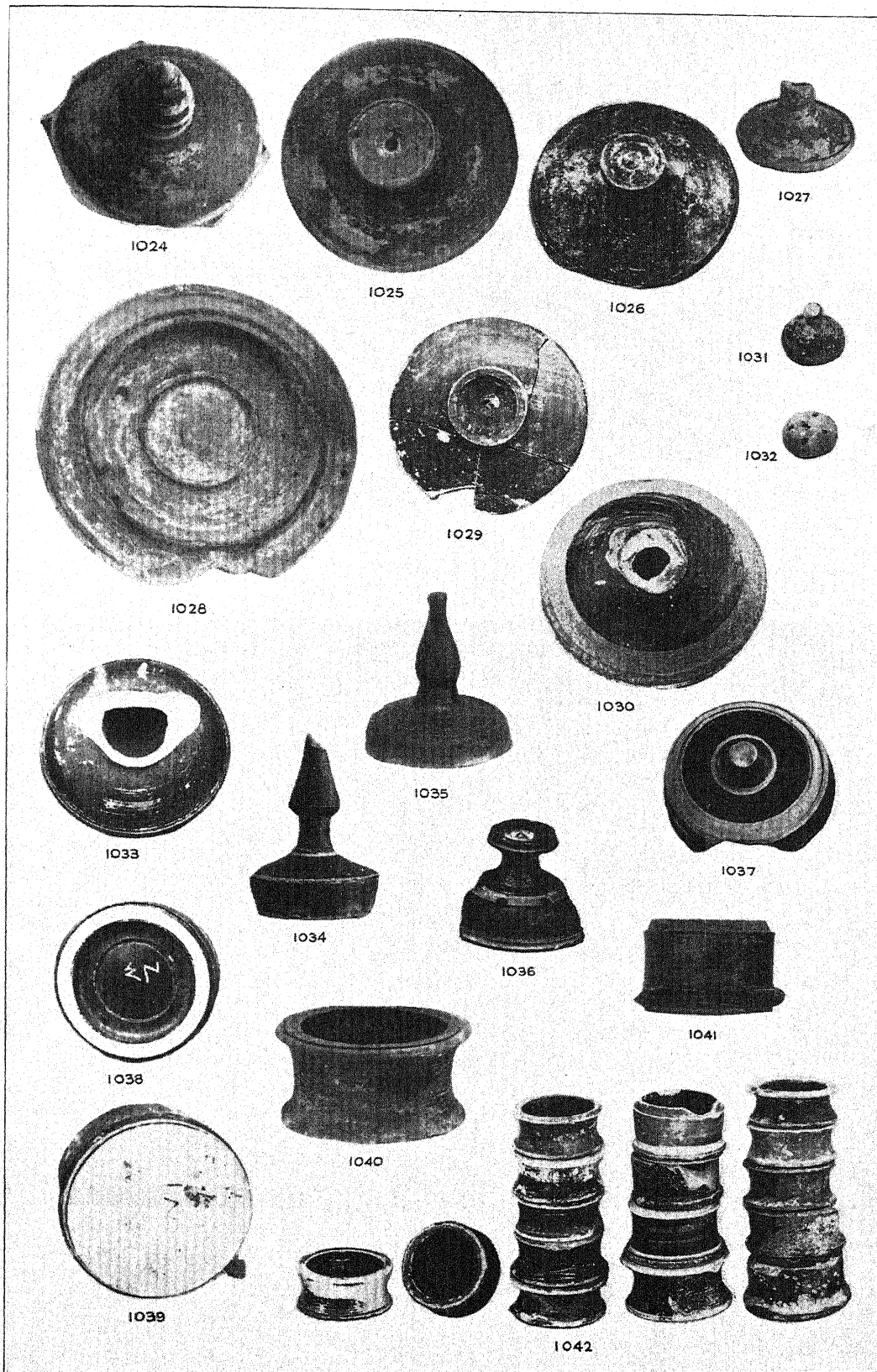


Two-Handled Bowls of the Fourth Century B. C.



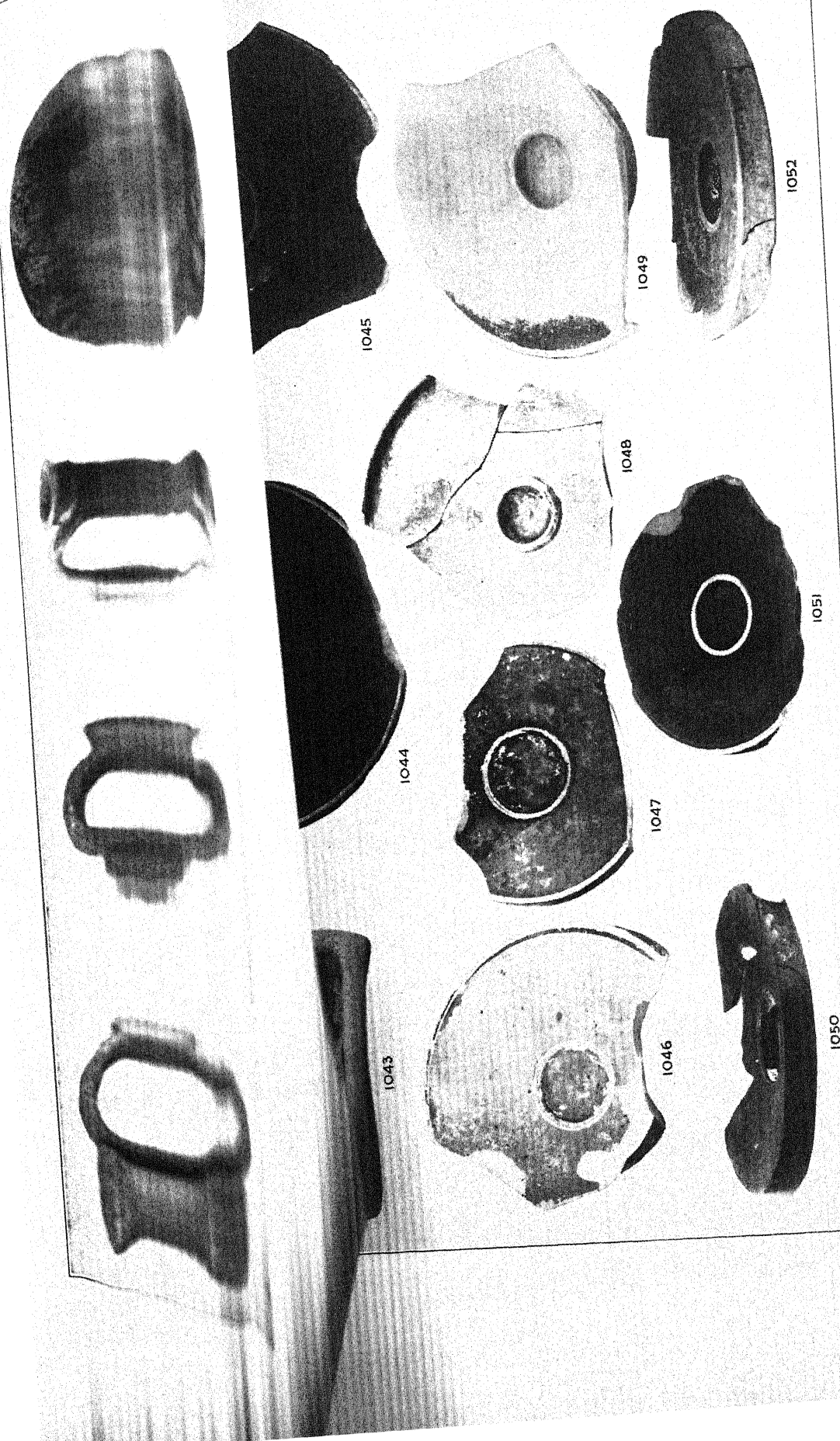
Two-Handled Bowls of the Fourth Century B. C.



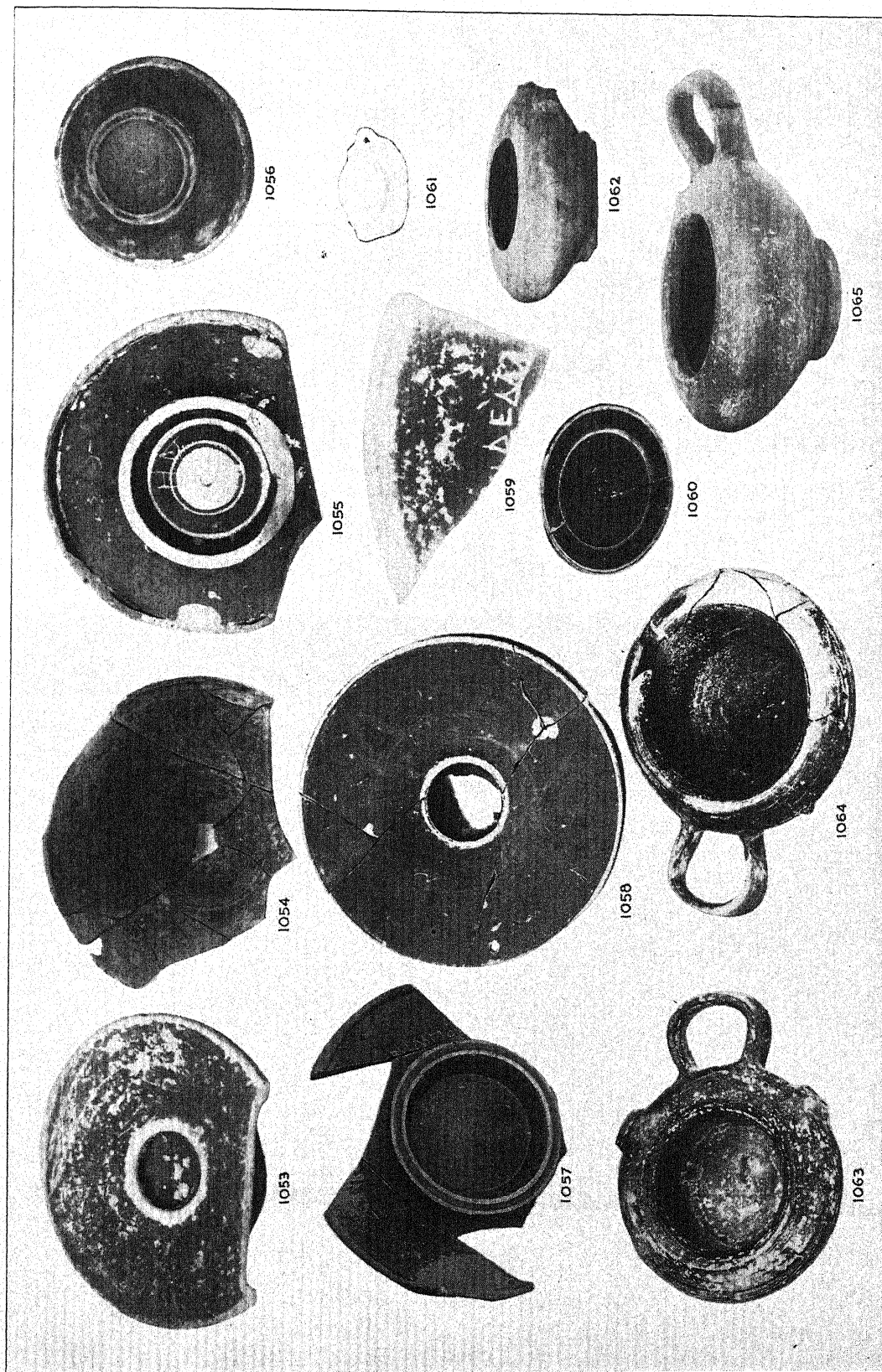


Various Covers and Small Pyxides.

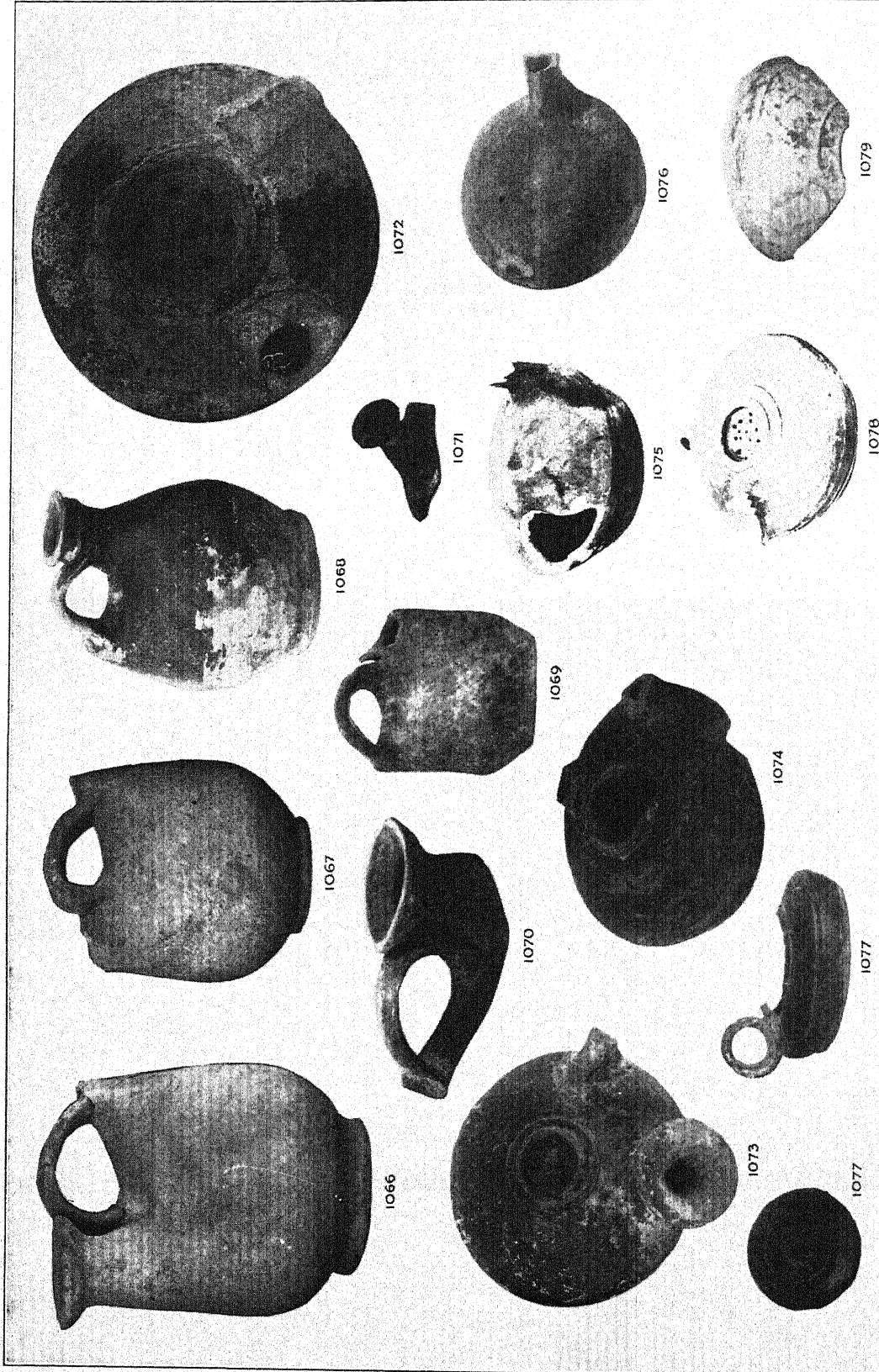




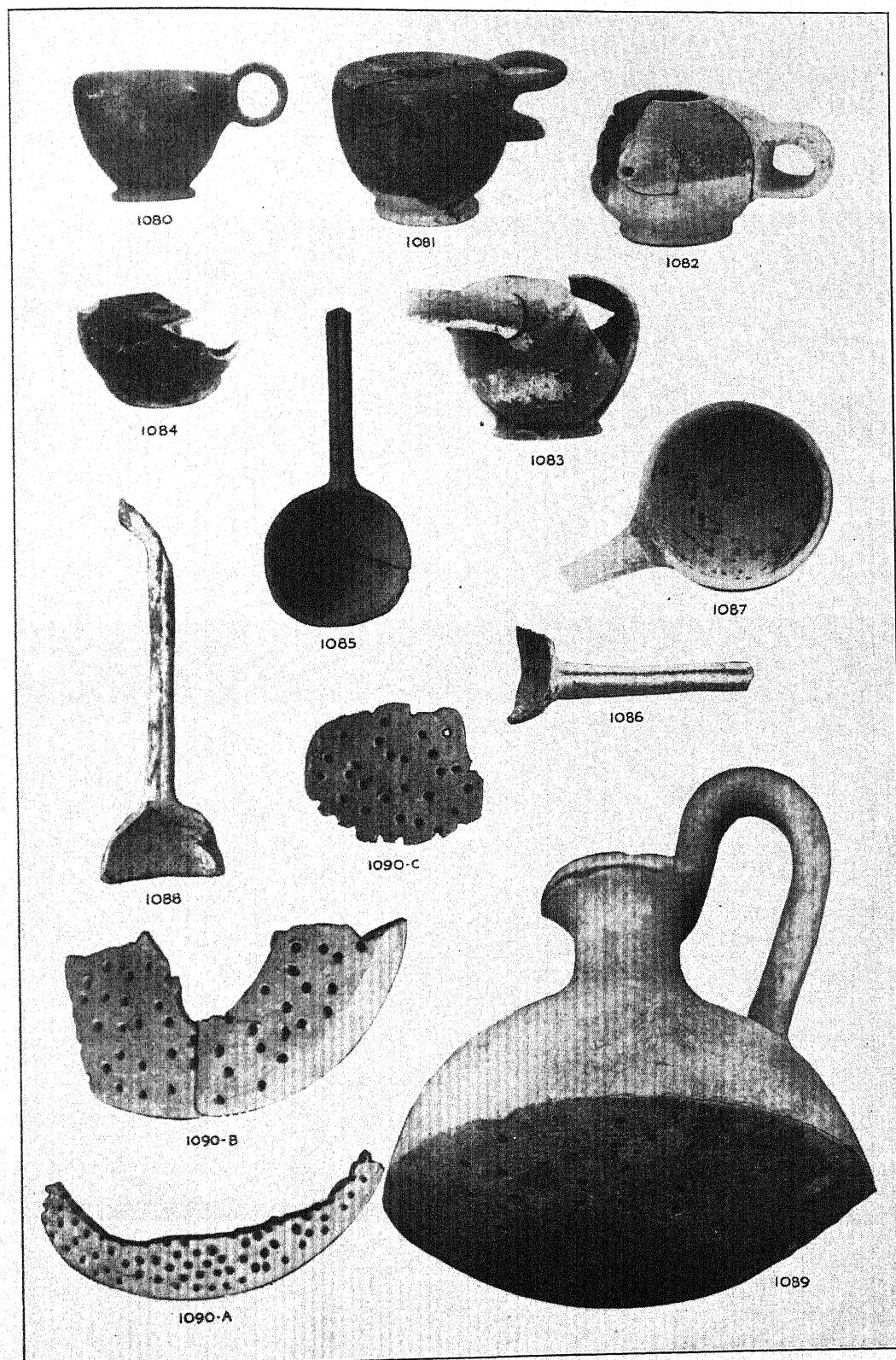
Tray and Plates of the Type Called Oxybaphon.



Plates and Cothons of Fourth Century. No. 1057 has its name inscribed as an Oxyba (phon).

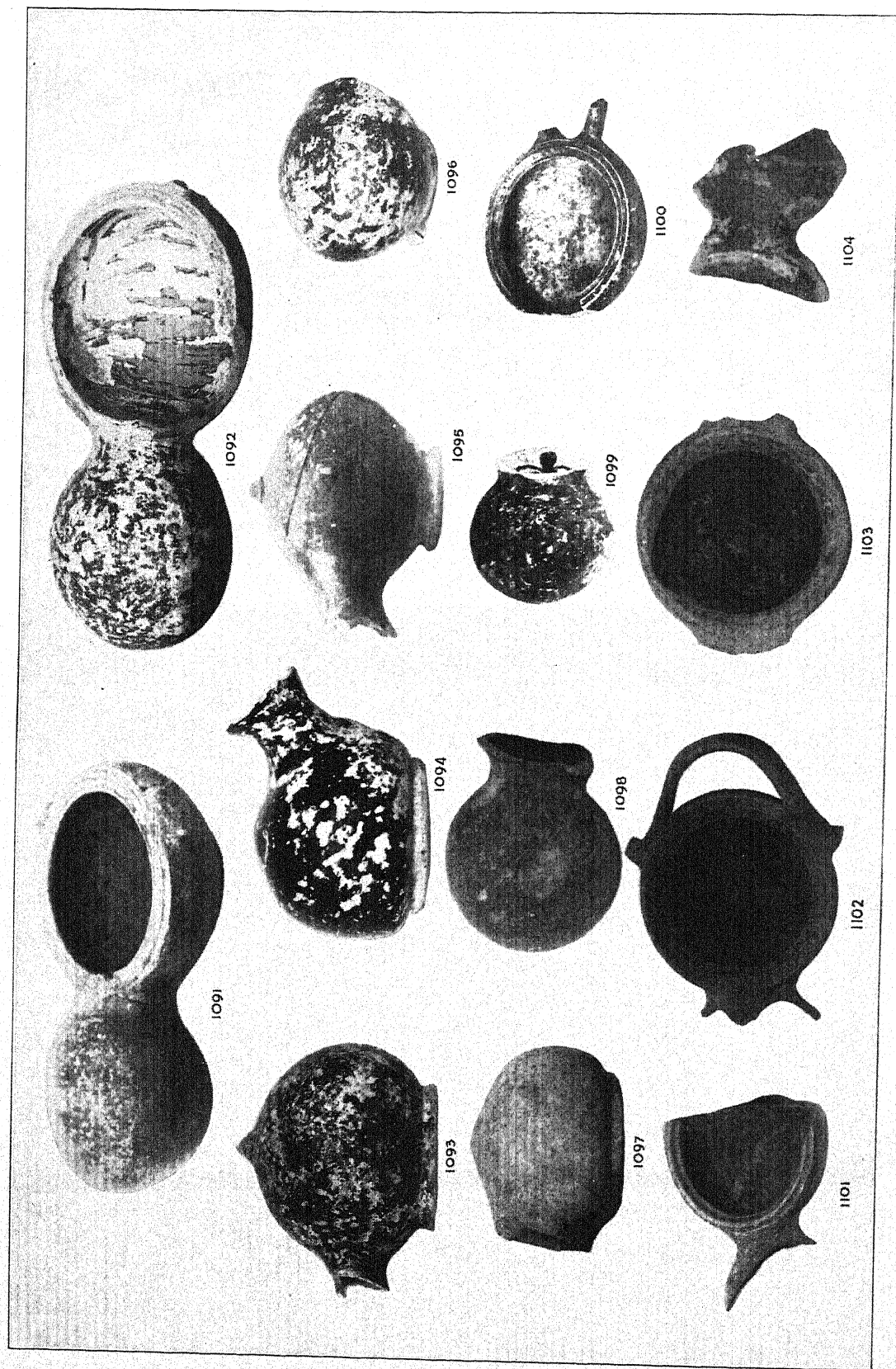




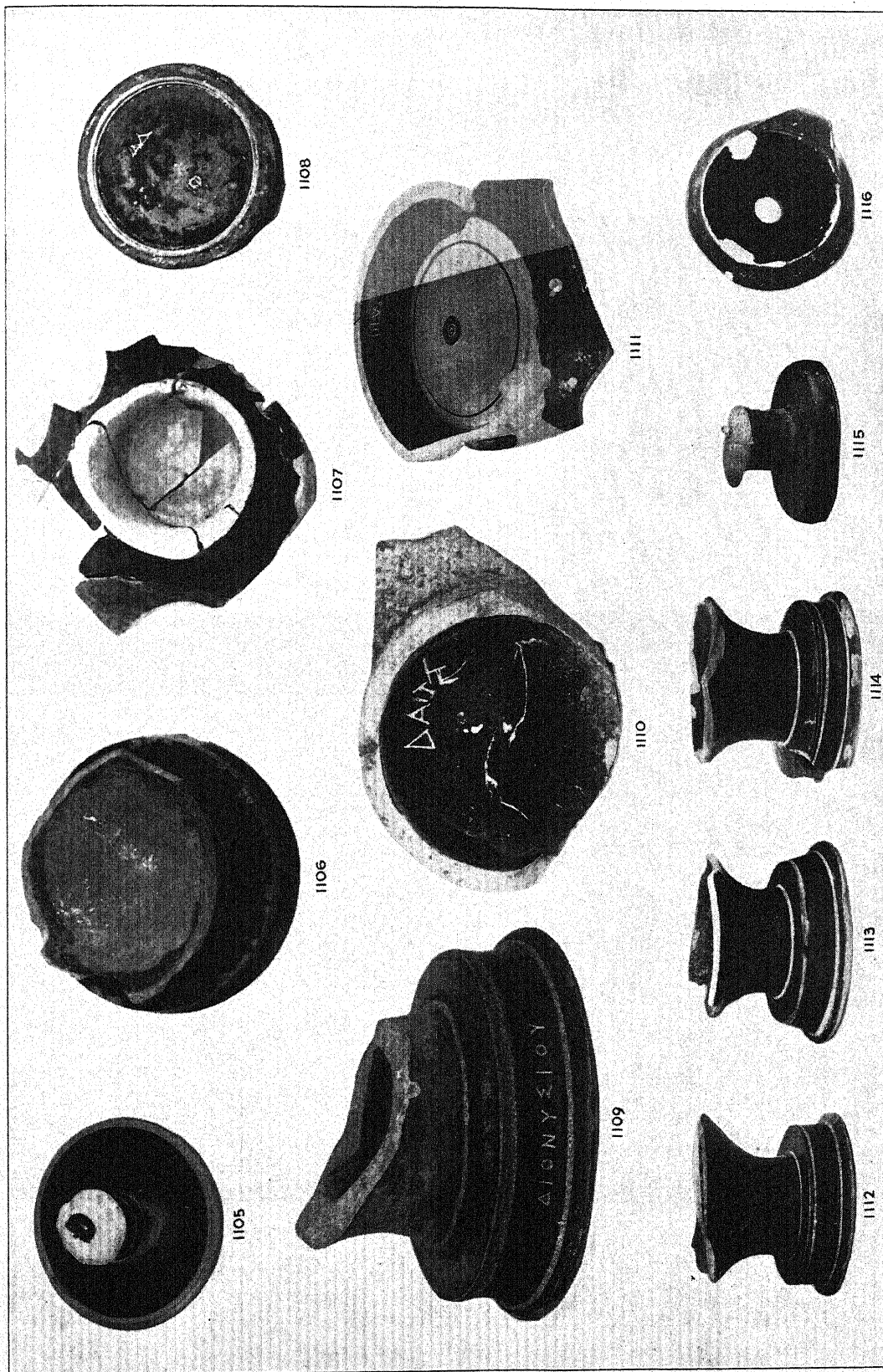


Baby-Feeders or Lamp-Fillers, Ladles, and Strainers of Fourth Century B. C.

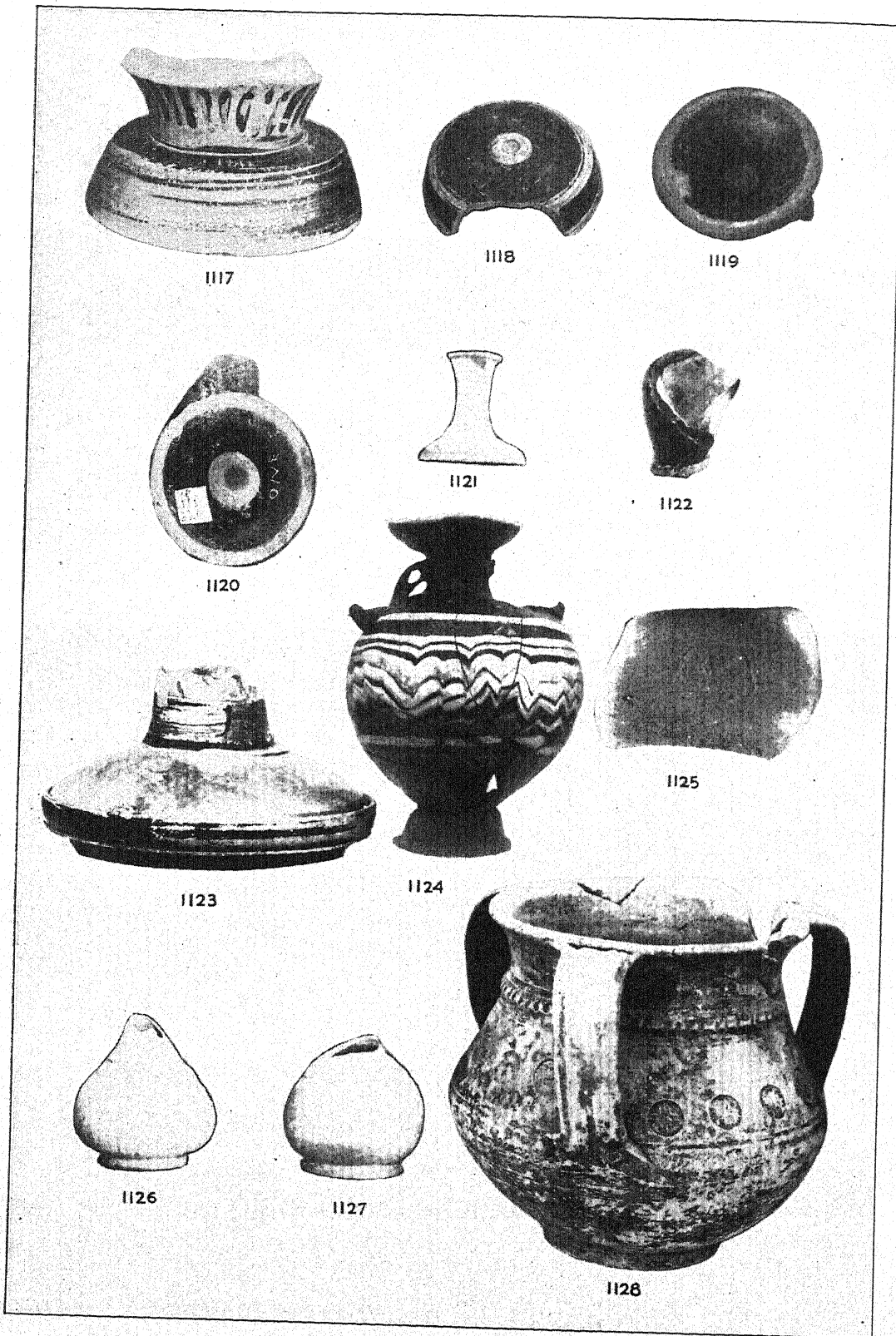




"Dumb-bell" Composite Vases with Closed and Open Sections.

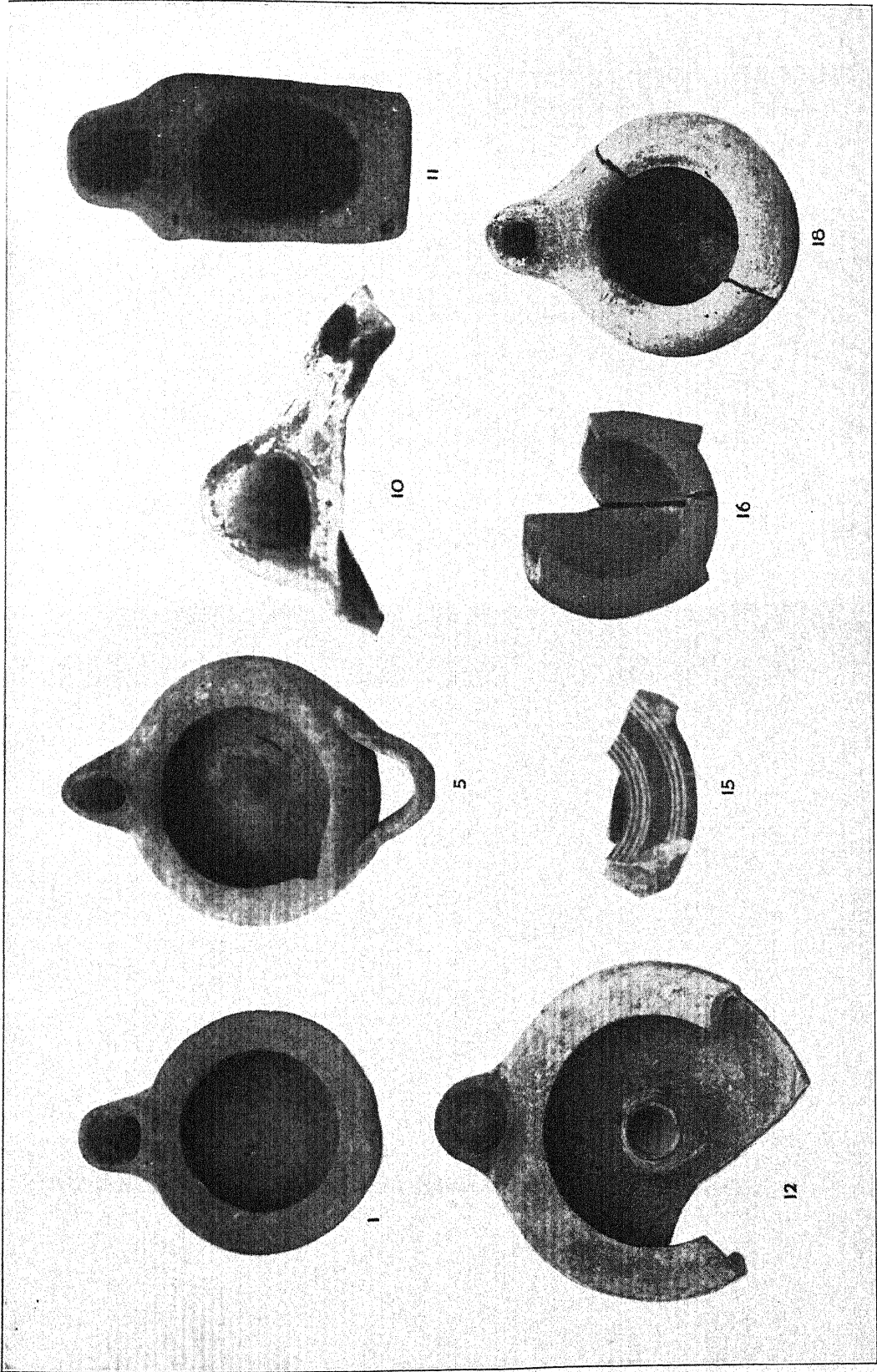


Various Bases of Vases, Some Inscribed.



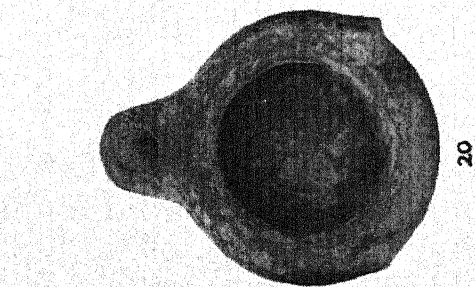
Fragments of Vases, Glass Amphoriscus (1124, the only glass vase so far found at Olynthus) and Three-Handled Bowl with Stamped Designs.



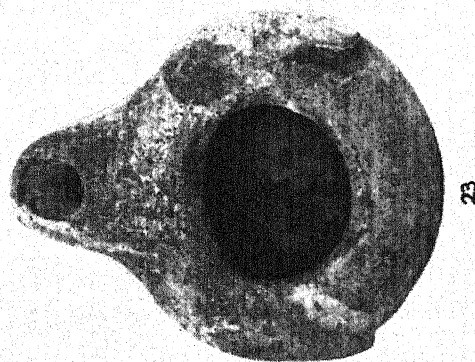


Terra-cotta Lamps. Groups 1-4.

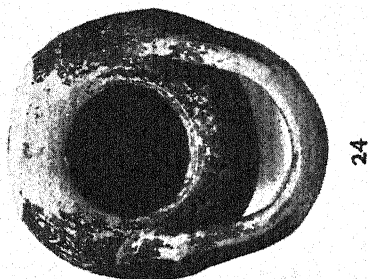




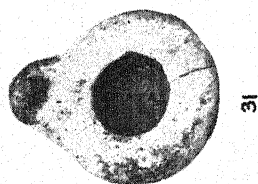
20



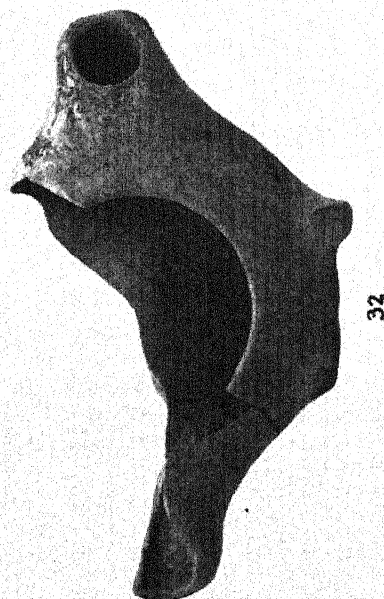
23



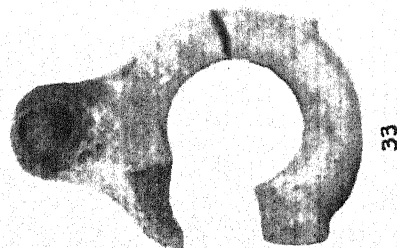
24



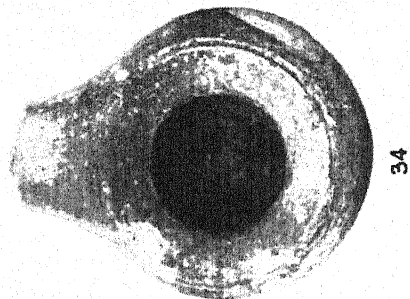
31



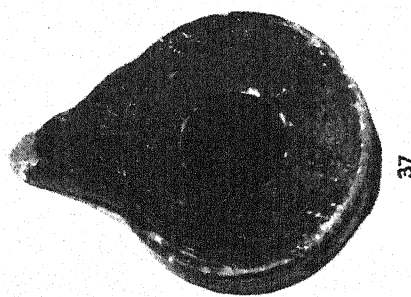
32



33

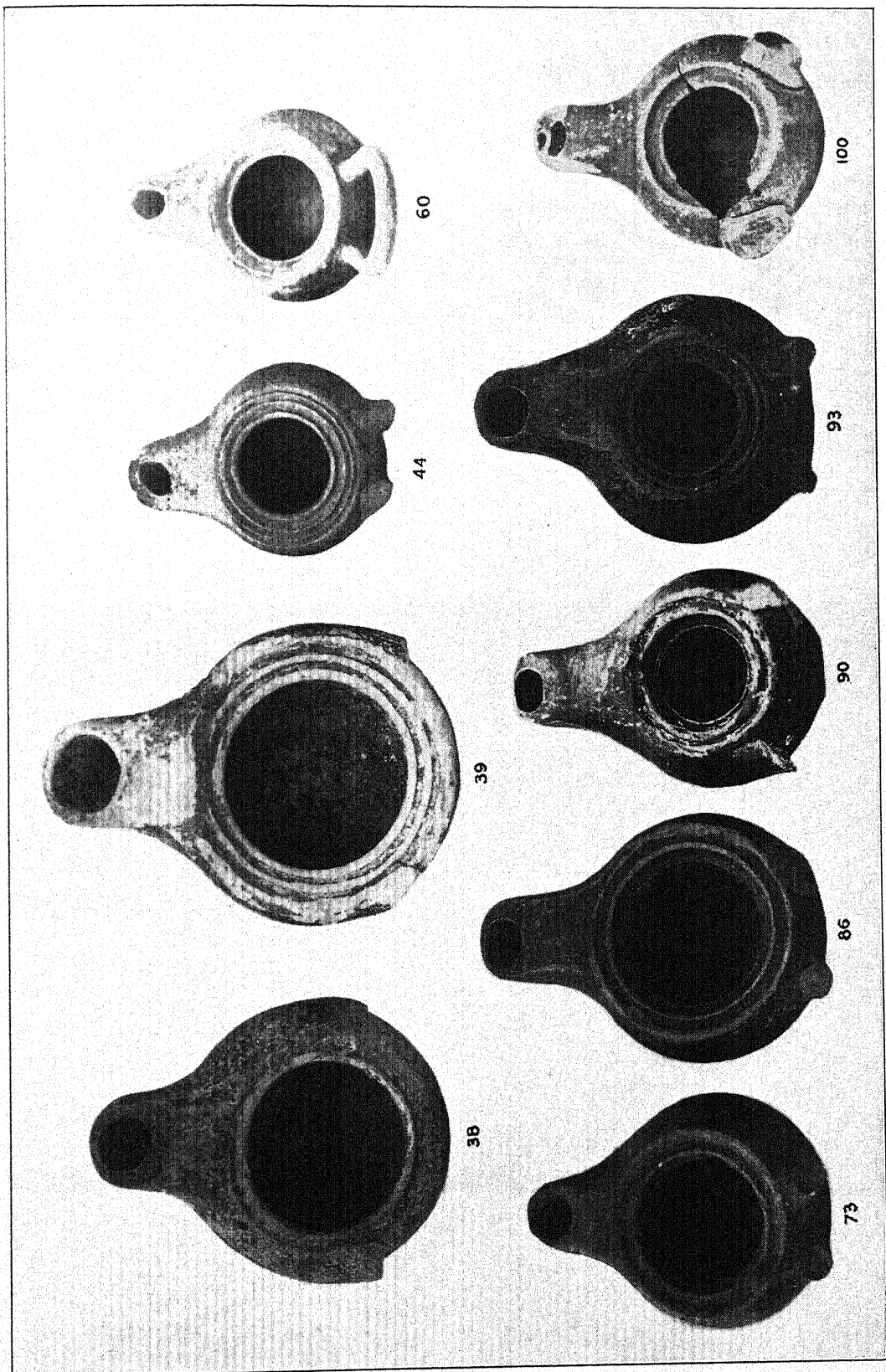


34

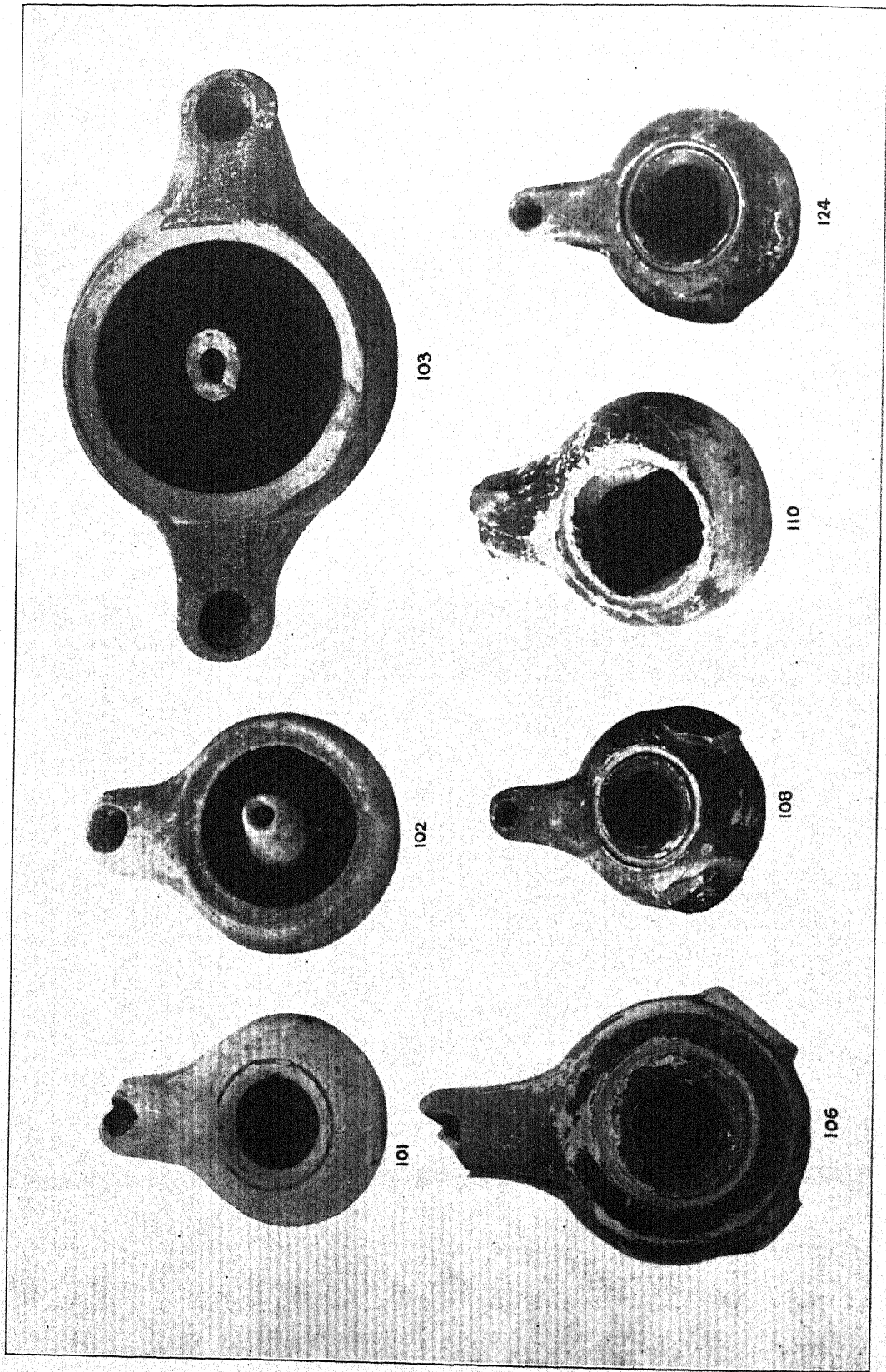


37

Terra-cotta Lamps. Groups 4-6.

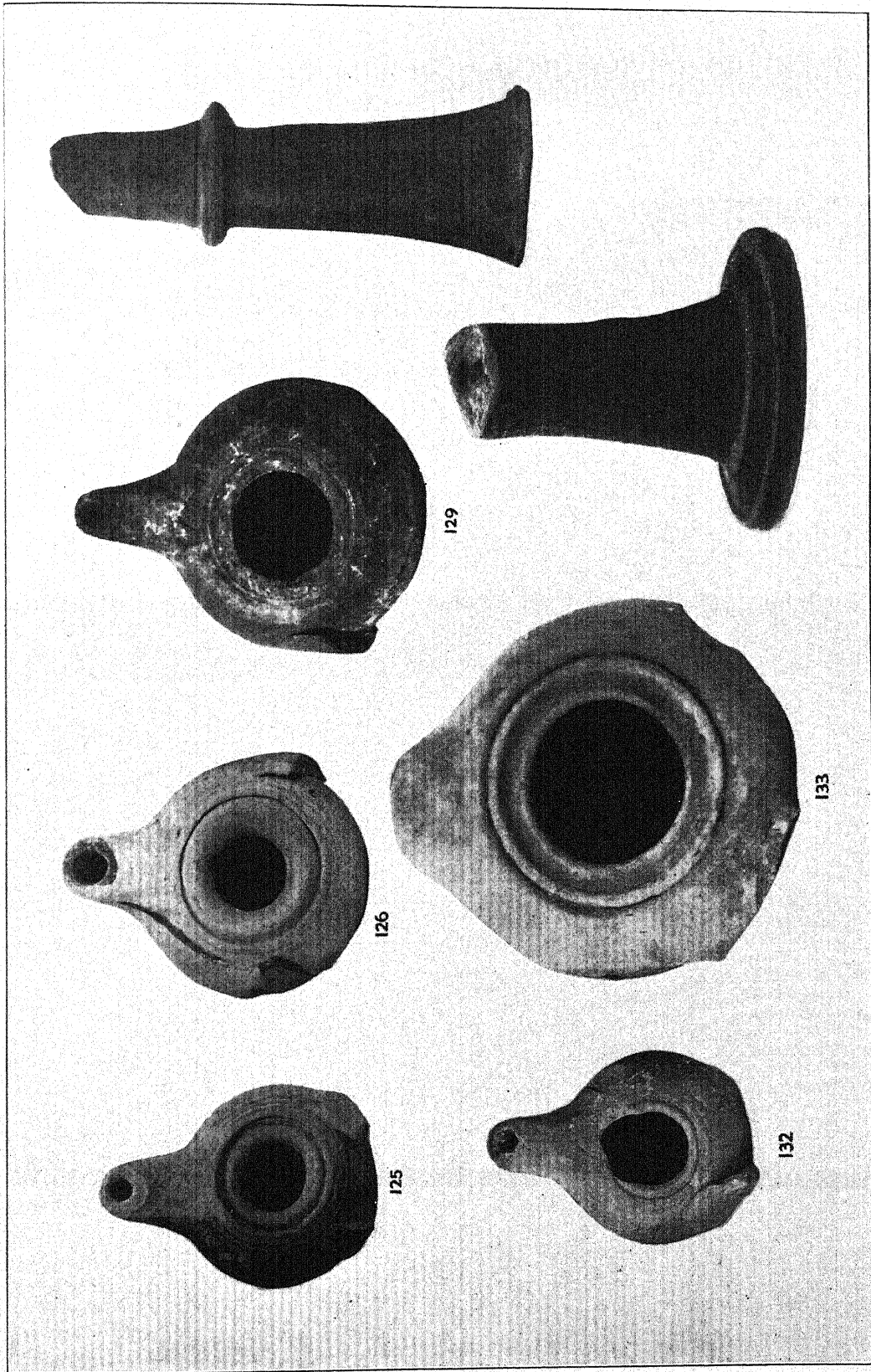


Terra-cotta Lamps, Group 7.



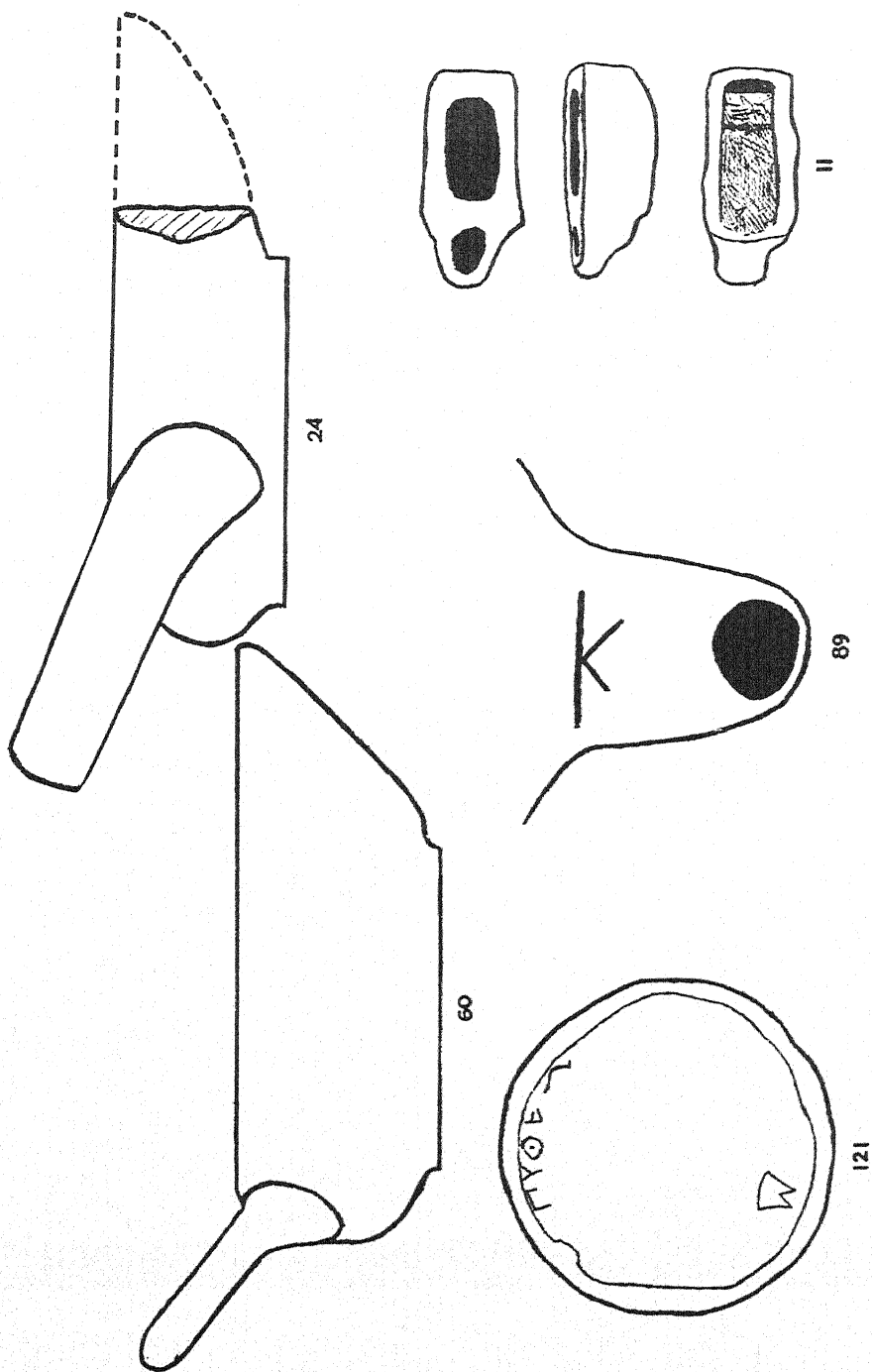
Terra-cotta Lamps, Groups 7-8.



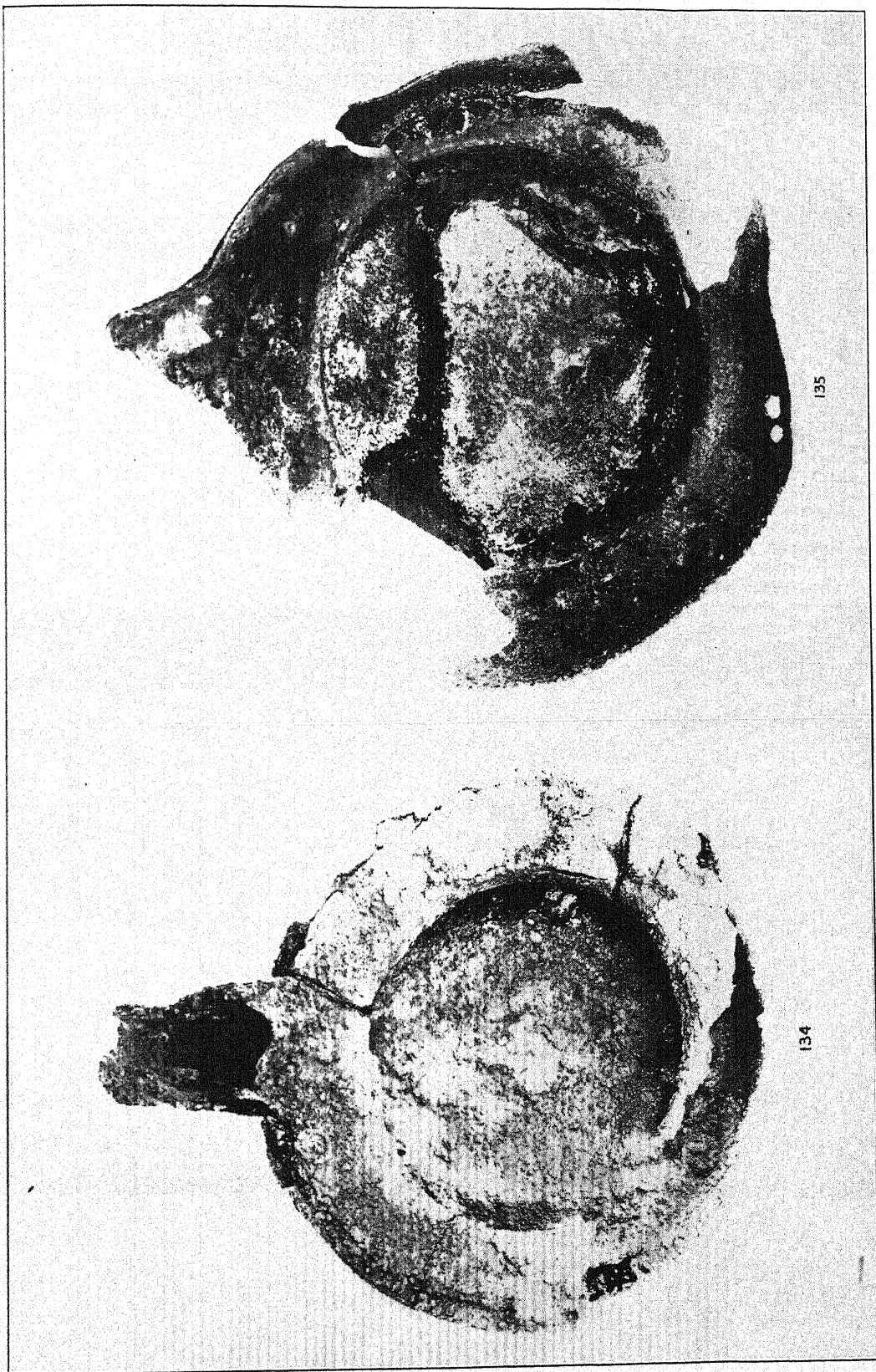


Terra-cotta Lamps and Lampstands. Group 9.

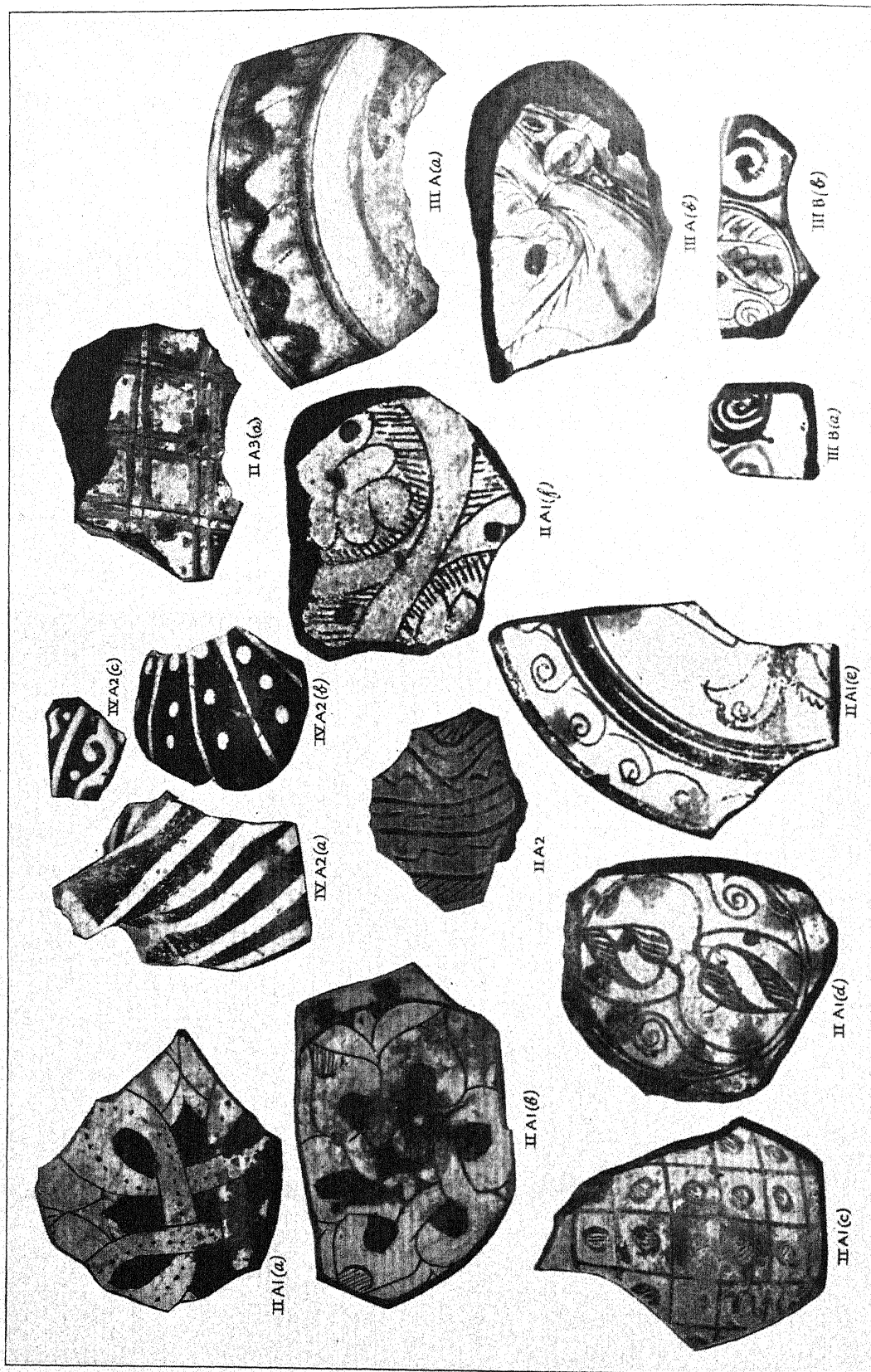




Two Inscribed Lamps, Characteristic Profiles of Groups 5 and 7, and a Hand-made Lamp.

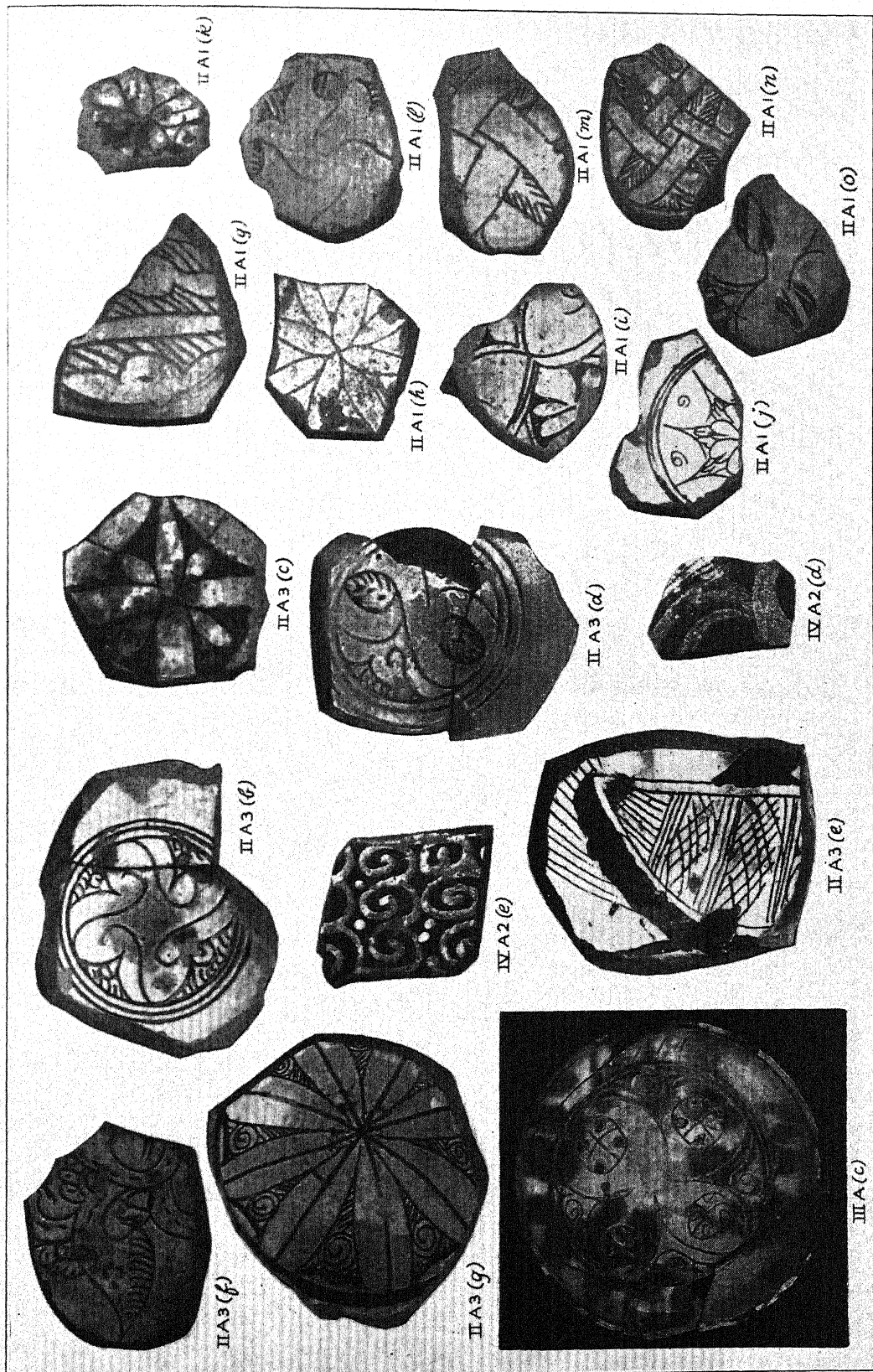


Two Bronze Lamps.



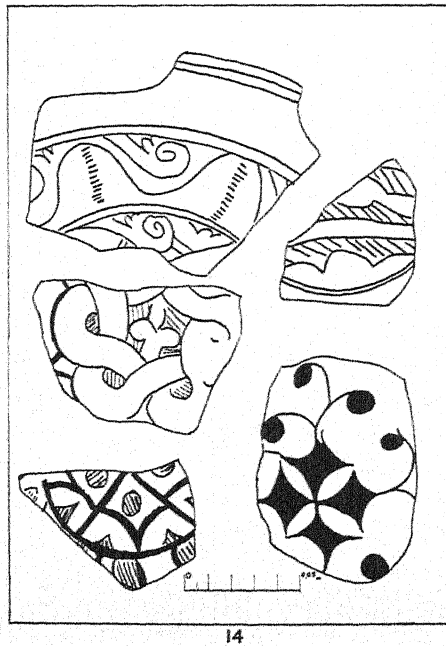
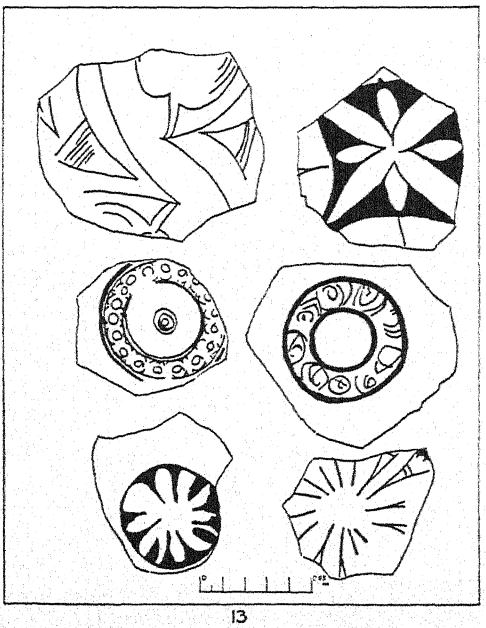
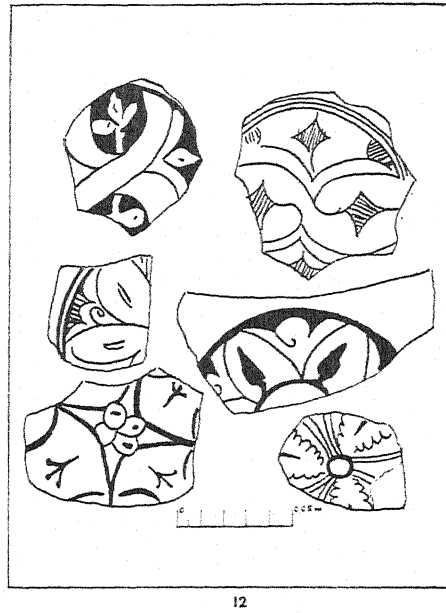
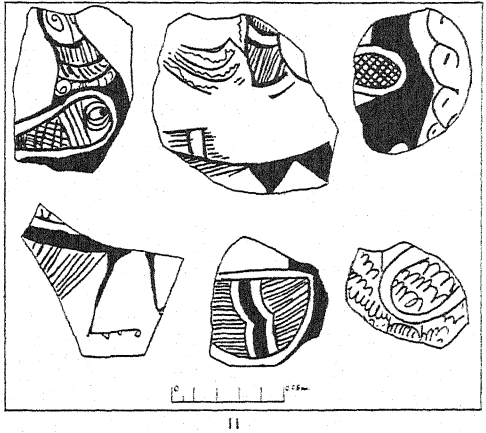
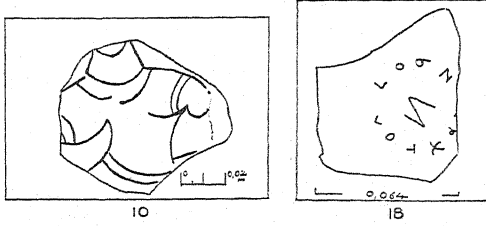
Fragments of Byzantine Pottery from Olynthus.



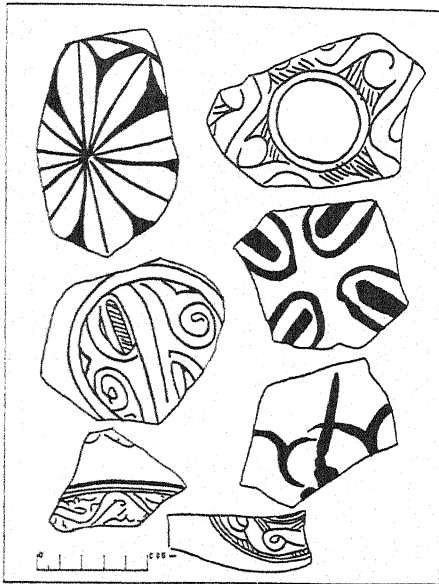


Fragments and One Complete Bowl (III A c) of Byzantine Pottery from Olynthus.

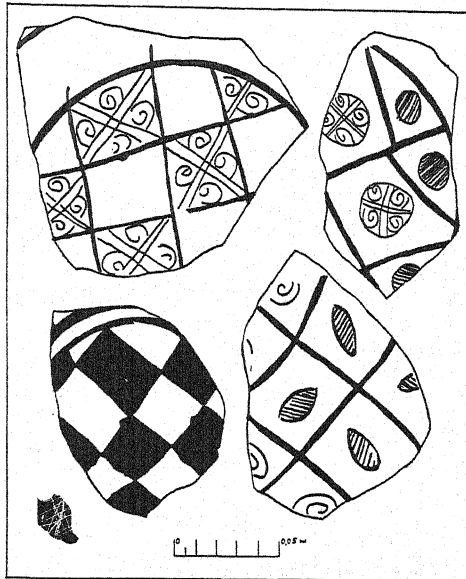




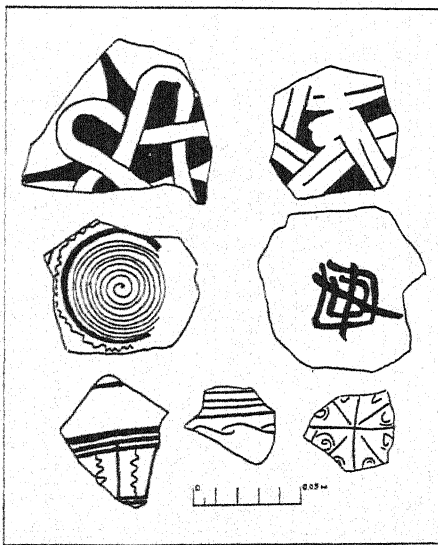
Drawings of Byzantine Vase Fragments from Olynthus.



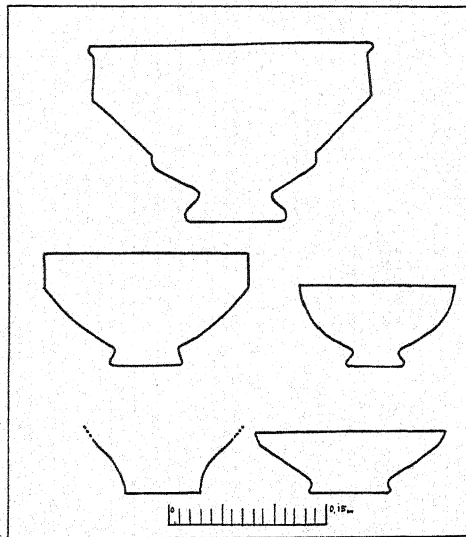
15



16



17



19

Drawings of Byzantine Vases and Fragments from Olynthus.

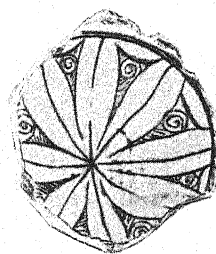




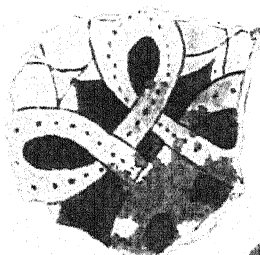
III A (c)



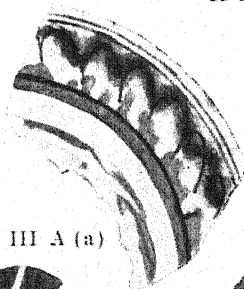
II A1 (b)



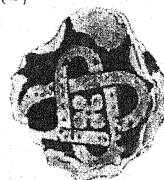
II A3 (g)



II A1 (a)



III A (a)



II A3 (h)



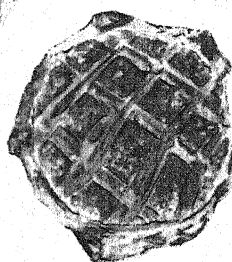
IV A2 (a)



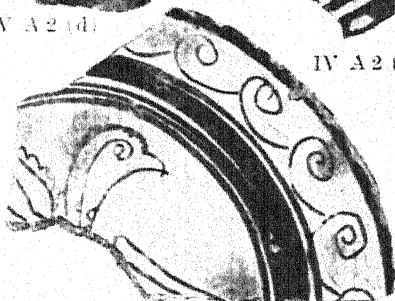
IV A2 (d)



IV A2 (b)



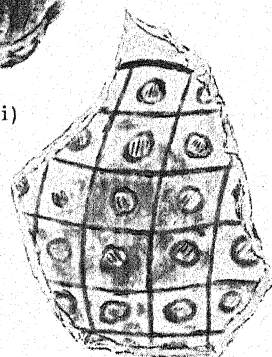
II A3 (i)



II A1 (e)



II A1 (j)



II A1 (c)

Colored Fragments of Byzantine Pottery from Olynthus.





MAP SHOWING LOCATION OF  
EXCAVATED DISTRICTS

Areas excavated in 1928

Areas on South Hill excavated in 1931.

Areas on South Hill excavated in 1931.

r to trenches dug in 1928.

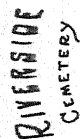
cts excavated in 1931 and not falling

11

... ..

ed about 700 m. east of the Neolithic

### Settlement.



Areas excavated in 1928

Areas on South Hill excavated in 1931.

Areas on South Hill excavated in 1931.

r to trenches dug in 1928.

cts excavated in 1931 and not falling

11

... ..

ed about 700 m. east of the Neolithic

### Settlement.

Sketch Plan of Excavations to Show Where the Objects Were Found.



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